

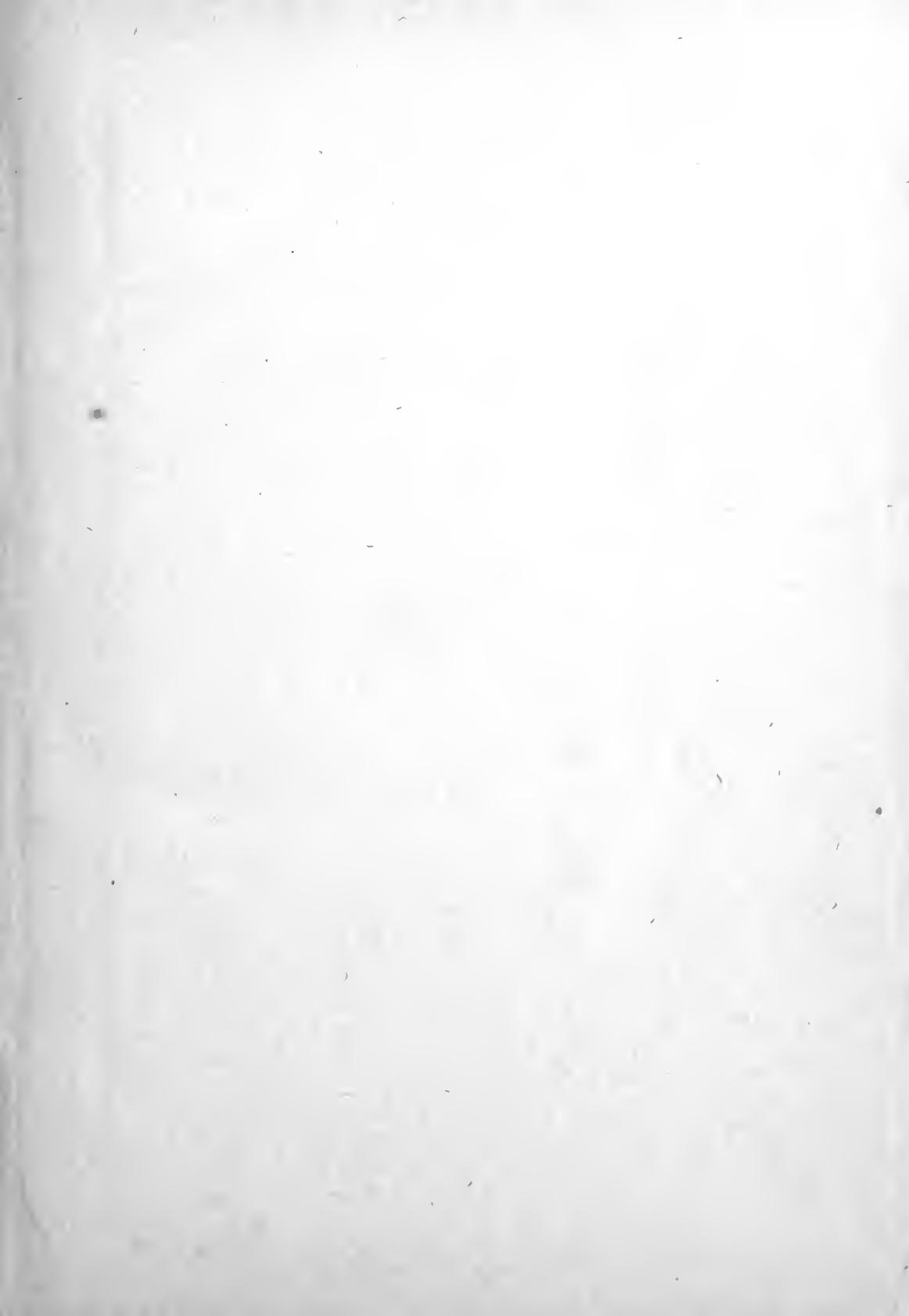


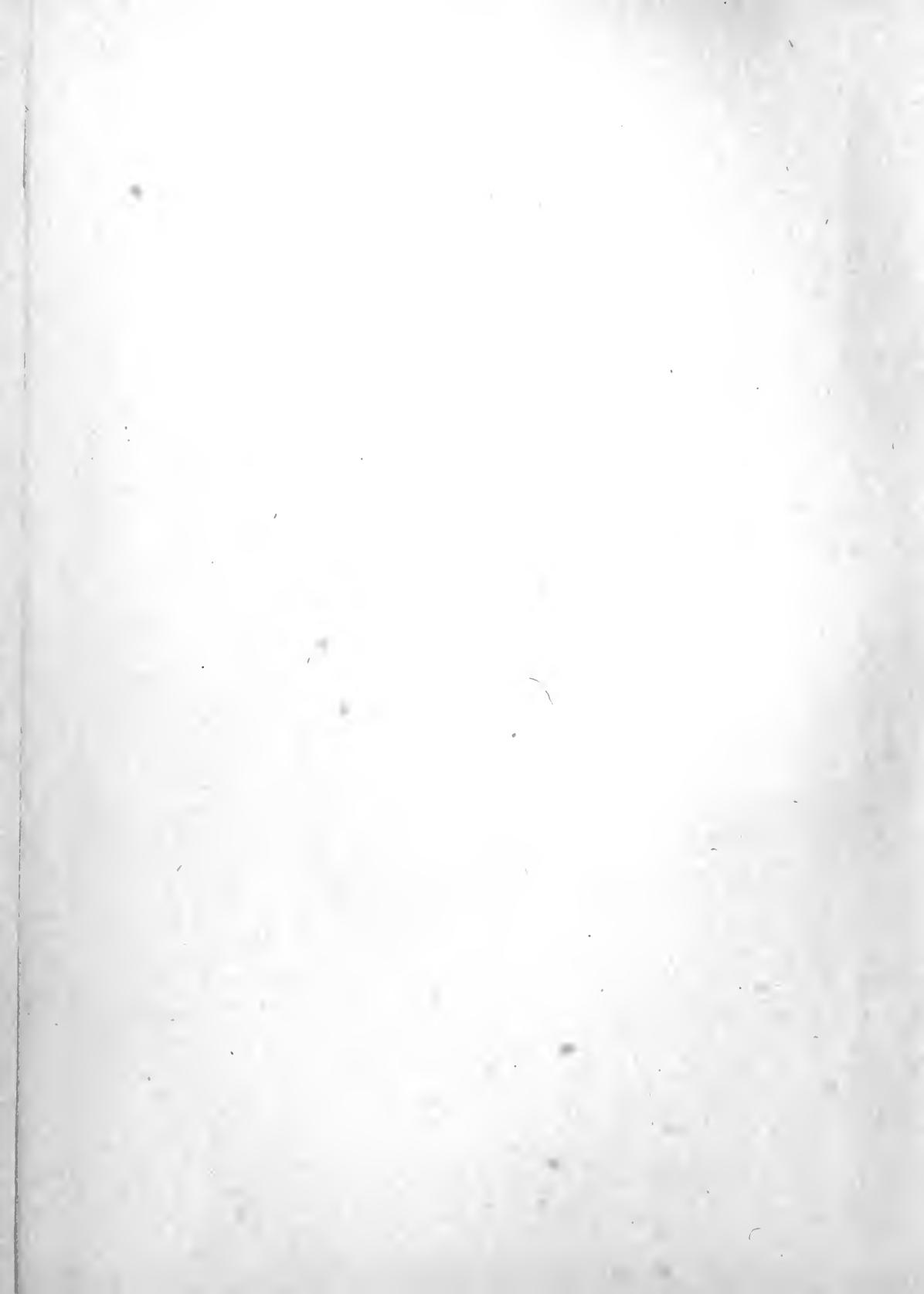
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Book 6

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Kindergarten, Painting Plays

..AND..

Home Entertainments

A BOOK OF AMUSEMENT ^{AND} INSTRUCTION
FOR BOYS AND GIRLS

Kindergarten Methods Adapted to the Home

Together with Easy Lessons in

PAINTING

DRAWING

CLAY MODELING

SAND MODELING

DESIGNING

PAPER FOLDING

MAT WEAVING

CONUNDRUMS, ETC.

PAPER CUTTING

EMBROIDERING

INTERLACING

GAMES

PLAYS

TABLEAUX

CHARADES

..AND..

A COMIC NATURAL HISTORY full of wonderful stories and funny pictures.

The entire book contains over 600 illustrations, including

MAGNIFICENT LITHOGRAPH PLATES

full-page half-tones, and other

engravings

BY

ALBERTA CLINE

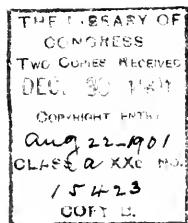
The Well-known Writer and Teacher

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The Kindergarten.

A PARADISE OF HAPPINESS FOR BOYS
AND GIRLS.

SOME one has said, "To be good, is to be happy," and they might have added that "to be busy is to be both happy and good." The German teacher, Froebel, thought out and planned his great Kindergarten system, with the idea of making knowledge attractive, of connecting learning with pleasure, and while not discovering a royal road to wisdom, has, at least, plucked many a thorn from its path. Happy and blest are the little ones who spend their earliest years in a true Kindergarten school—never will they forget their pleasure in the games, the songs and the beautiful gifts.

But it is for those who have no Kindergarten school that our book is written, and we feel sure that its pages will make pleasant many an otherwise lonely hour. Everyone knows the desire for activity in a child, and the turning of this activity into the right direction and of guiding it into right and useful channels may mean much for their future welfare. Every mother knows how often the question is asked—"What shall I do now?"—and our book aims to lighten the burden of the tired mothers, and to furnish the children with such employments for evenings and rainy days as shall be a benefit not only for time, but also for eternity.

Children have vivid imaginations which should be developed, and if encouraged and directed they will devise something interesting to themselves, with which they will not tire and which will keep them busy and happy for hours at a time.

A little city girl having no one to play with created "an imaginary sister Mary" with whom she plays, visits and talks just the same as though the child were real. A stranger, not able to see her, but listening to the conversation, would feel certain that more than one child was in the room. Sometimes "sister Mary" is sick and must be taken to the hospital in an ambulance, again she is visiting our little girl, and again is naughty and has to be sent home.

A neighbor's boy, learning of the great Western oil wells, has turned the back yard into an oil field, full of derricks, made as nearly as possible

like those to be found in pictures. Water is used for oil and spools for oil tanks, and then these are sent away on toy trains to the refinery or to be sold.

Children do not only want to "go and play"—they want to "do something." They want to play real men and women—they want to be farmers, coal miners, dressmakers, teachers, play mothers, etc. Give them encouragement, help them work on their imagination, and there will be no more tired lonely children.

GIVE THE CHILDREN A PLACE TO PLAY.

Not only give them plenty of things to play with, but also a place in which to play—a place for rainy days and cold weather, a place where they can make noise to their hearts' content, and can cut, or whittle without being afraid of making a dirt. However, they should be taught to keep their play room neat and tidy, to have a place for every toy and be expected to put every toy in its place. Most houses have an attic which will be just the place, and which the children will delight in fixing up into a fairyland for themselves, but if this is not available, surely a spot can be found somewhere that will be the child's own. No parent would hear their child cry for food, and no parent should willingly deprive a child of its play ground and play time. If necessary, a few dollars spent to make something of this kind will be well spent indeed, both for the pleasure of the children and the comfort of the mother, as well as for the happiness of all concerned.

It was with a view of utilizing this ceaseless activity of the child that Froebel invented his system of gifts: Balls, blocks, sticks, wires, corks, straws, colored papers, etc., are used in a way which develop the powers of the child and also prove intensely interesting and very instructive.

Our author does not presuppose any kindergarten training on the part of the mother, but simply takes for granted both the child's desire for employment and the mother's desire to furnish him with needed materials.

"We feel that what is most needed in the majority of families, are occupations for the children which require the least possible attention from the already overworked mothers; consequently, our book offers to the home suggestions for the occupation of the children with simple materials, as many as possible having been arranged so that they can be worked out by the child independently or with perhaps occasional help from parents or older sisters and brothers. Most of the materials needed can be obtained at home or made by the child, but if at all possible, the regular kindergarten

material should be obtained for the first work done in the kindergarten occupations. The fact that the child possesses a game or something which the other boys and girls of the neighborhood have not had, will lend an interest in the work which will amply repay the parents for the small amount spent. Again, any bright child after having one set of the kindergarten material will discover that a great many of the gifts can be renewed by their own work, and having perfect ones as a copy will soon be interested in making more, and the ingenuity of mother and children will devise many things that will supplement the purchased material.

To all those desiring the kindergarten supplies mentioned in this book, we heartily recommend The Milton Bradley Co., of Springfield, Mass., or Thos. Charles (western agent), Chicago, Ill. They have the largest stock of this kind in America, and if when writing you mention our house or book, they will gladly send you a catalogue and price list of kindergarten materials, songs, games, and all kinds of primary helps.

LIST OF MATERIALS.

Hailman's Beads.	Chalk.	Material for Paper
Glass Beads.	Colored Crayons.	Folding.
Straws and Parquetry Papers.	Slats.	Drawing Books.
Building Blocks.	Tooth Picks.	Pencils.
Pegs and Peg Boards.	Soaked Peas.	Colored Pencils.
Colored Paper.	Seeds.	Greased Papers.
Scrap Books for Mounting.	Cork and Wire.	Music Books.
Gum Tragacanth Paste.	Clay.	Story Books.
Balls.	Putty.	Glass Globe or Aquarium.
Bristol Board.	Sand.	Garden Box.
Worsted and Worsted Needles.	Spools for Knitting.	Papers Cut Into Squares, Circles, etc., for Designing.
Pricking Needles or a Cork and Needle.	Yarn.	Buttons.
Weaving Materials.	Colored Cord.	Ruled Slate.
Painting Book.	Blocks.	Bean Bags.
Paints.	Bricks.	Stencils.
Black Board.	Triangular Tablets.	Lentils.
	Circular Tablets.	Sticks.
	Slats for Interlacing.	
	Material for Intertwining.	

HAILMAN'S BEADS.

For young children there is no nicer gift than Hailman's Beads—these are large enough to be easily handled, and work fast enough to interest the smallest child. They are one-half inch spheres, cubes and cylinders, and can be bought uncolored, but are much more beautiful and fascinating if the bright colored ones are obtained. They are cheap, and quite a lot of them should be purchased for the amusement that can be gotten out of them is almost inexhaustible.

For stringing the beads nothing is better than good, strong shoestrings, and when done the strings may be worn as decorations—chains for the neck—crowns for the head—belts for the waist or bracelets for the arms, and the child will find great enjoyment in saving these to show to papa in the evening. It will string and unstring them until a combination is found that delights both as to taste and color, and one that it wishes to save and show what it did "all alone." While playing with the beads, speak of them by their correct names, as spheres, cubes and cylinders, and it will only be a few days until these names will be well learned, names which will be needed all through life.

The following are a few of the easy ways of stringing the beads :

1. String all spheres using 1 of each different color.
 2. " " cubes " 1 " " " "
 3. " " cylinders " 1 " " " "
 4. " " red beads " a bead of each shape in a group.
 5. " " blue " " " " " " "
 6. " " yellow " " " " " " "
 7. " " orange " " " " " " "
 8. " " green " " " " " " "
 9. " " purple " " " " " " " "
 10. Form combinations of 1 sphere, 1 cube, and 1 cylinder, making each group a different color.
 11. Form combinations of 2 spheres, 2 cubes, and 2 cylinders, making each group of a single color.
 13. Vary the work by different arrangements of the beads, first using the sphere, then cube, then cylinder—next, begin with the cylinder, followed by the cube and sphere, etc.
- Companies of soldiers with gay colored suits, can be made by simply

running burnt matches through the holes in a cube, cylinder and sphere successively and standing them up in rows on the cube end, while a pin and bit of paper will make a good flag on the soldier's cap ; pins may be used for arms and a match laid over the soldier's shoulder for a gun.

Several red spheres put on matches and tied in a bunch make good cherries while in the same way grapes may be made with the blue spheres, plums with the cylinders, etc. When playing store, these things furnish an endless amount of "canned fruit," which can be piled as the grocer does. Small boxes may be used as tables, and a nice party may be had. The red spheres may be apples or strawberries, the blue ones plums or grapes, the yellow ones cakes, butter or bread, etc. These "pretending plays" have an unfailing charm if entered into with zest. Several spheres put on a stick become logs, with which log cabins, fences and indeed whole farms may be made.

In fact, Hailman's Beads will furnish any wide-awake child with endless amusement. *Old fashioned glass beads* also make a pleasing occupation; with small beads chains can be made to decorate the dollies or the soldiers made from Hailman's Beads, as well as for the child itself to wear. A watch made of pasteboard with a long chain of bright colored beads is a treasure for any child that likes to play "man" or "lady."

STRAWS.

Straws cut into pieces about one-half inch in length are very nice for stringing. They are very cheap and a large quantity can be bought for a few cents. However they can be made at home from nice clean straw and will do very nicely, if cut with something very sharp so they are not split. If desired, the home-made ones may be colored when of course, they will look much prettier when strung. String two or three of one color, then the same number of another color, or if the uncolored ones are used, string about three straws, then a square or circle of bright colored paper, then the same number of straws as before and so on, making the string as long as desired. These straws make nice chains, bracelets, etc., for dolls, or for children themselves to wear. Straws strung on twine or stout cord, make cool looking portiers, or door curtains for summer. These are made just long enough to touch the floor, and tie on to the curtain pole at the top. If strung on bright red cord, tassels of the same color may be made at the top and bottom, which greatly adds to their beauty. The straws may also be strung on wire, when they can be bent into different shapes, and a great

many different things, such as chairs, tables, beds, etc., made from them. Children living in the country or in county towns can easily get any amount of thick straws suitable for stringing, but where this is not possible, a few cents will purchase a large amount.

PEG BOARDS.

Every child should have its pegs and peg boards. When possible, a bought board and gaily-colored pegs will be greatly appreciated, but if that is not desired, the board can easily be made. Draw small squares, just as a checkerboard is made, carefully on a board, not too heavy or too thick, and about a foot square. At the corners of all squares make holes large enough to insert shoe pegs. If the boys and girls have any colored inks, crayons or paints, the pegs can be nicely colored. When the board is completed, pictures can be drawn on it in chalk, which can be easily erased, and the outline followed by placing pegs in the holes which have been crossed by the chalk. Houses, trees, fences, wagons, and, in fact, an unending number of things can be made in this way. The outline only need be put on, when a very young child will find hours of pleasure in doing work that will teach it to observe closely, to concentrate its mind on the thing to be done, and so to prepare itself for more difficult occupations. A quart of shoe pegs costs but a few cents and can be easily obtained.

Letters and figures made on the board will be learned by simply tracing them with the pegs and without any effort on the child's part. Short words may also be laid out and traced in this way and the first easy steps to reading taken. Place the picture of an object and its name on the board, and the little one will delight in making both. For instance, draw a picture of a tree on the board, also the word "tree," taking care to place them where they will cross the greatest number of holes. The trunk of the tree should be drawn along a vertical line of holes.

Several children may use the board at once by each taking an equal number of pegs and seeing who can make the best design which must use all their pegs within a certain time. By dividing the board into quarters, four children can play at once. A good supply of pegs and peg boards will furnish amusement not only for a children's party, but may furnish entertainment for older persons as well. The designs may be as intricate as desired, and as many or few pegs as the players prefer may be used. To add interest to the game, a prize may be given to the one doing the best work.

KINDERGARTEN GIFTS.

THE SIX BALLS.

Children like to feel that their work amounts to something and so take great interest in making the six balls which constitute the first gift in Kindergarten schools. The making of these balls will furnish amusement for several children for many days, while they are making them, and for as long a time as the balls can be made to hold together after they are done. The most substantial balls are made of cloth, torn into strips, sewed together and then wound into a ball like the old-fashioned carpet rags. The cloth is merely snipped with the scissors along one edge, about one-half inch apart, then the smallest child will enjoy the tearing, while another one may sew the strips together, and a third may wind into a ball, after which colored worsted is wound carefully and evenly around, and then sewed back and forth, so as to hold the strands on, and the balls are done.

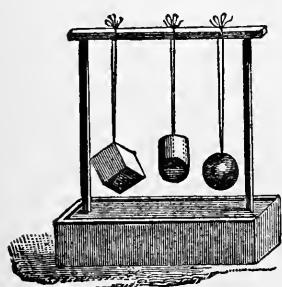
The colors to be used are red, yellow, blue, purple, green and orange. If, after finishing some of the balls, pieces of elastic are fastened to them, the child has a new plaything. "A bouncing Betty," made by itself, and which it will prefer to any expensive ball that could be purchased.

The cloth ball can even be made large enough for a football if one is desired, but the only objection to these is the weight of them. Good light balls may be made of crumpled newspaper instead of the rags, and covered as before with worsted. A target may be made of bright-colored circles, and these balls will furnish abundance of fun for a half-dozen children without any danger of broken windows or injury to the children themselves. Mothers generally object to ball throwing, but if they could but see the difference which exists in trained and untrained hands, they would urge this kind of activity. Children in Hawaii are very expert in throwing balls, and two boys will keep at least half a dozen balls in the air at one time—some coming and some going. Where a child must play alone, the half-dozen balls may be kept going on an inclined board, and the little player must keep muscles and mind both on the alert or a miss will be made. Balls of all sizes may be made and used in different games. Houses, barns, bridges, fences, etc., may be built with blocks and the balls rolled into them as pigs, horses, etc.

Rows of colored balls may be placed on a table and others rolled at them, or those with elastic may be hung up for throwing games. If there is a small baby in the family the larger children will enjoy making a pretty colored ball to be hung in its bassinet or over its cot, to which may be sewed small bells for the amusement and delight of the little one.

BUILDING BLOCKS.

Blocks, blocks, and plenty of them. Everyone, from the tiny tot to the big boy, interested in architecture can find both amusement and instruction in them. No home can have too many. Big blocks, little blocks, long blocks, curved blocks, blocks of all shapes and all sizes. For the yard, huge blocks of wood may be built into houses large enough to admit the little builders themselves, while tables, chairs, etc., large enough to be used in playing "lawn parties" can also be built. Children like big playthings, and out in the yard big playthings can be used. Blocks for indoor use can be obtained cheap, and some of each kind shown in these pages should be secured. As in the other games, rivalry between children adds great interest, and each should take a certain number of blocks of the same shape and see which can build the best design, or a certain design is built or laid by all, then competition as to who can make the greatest change by altering the position of four blocks, of six, etc.



The second Kindergarten gift consists of a sphere, cube and cylinder, and, as we shall use all of these, we should learn their correct name, and always refer to them by it. These may be suspended by a double thread, as in the cut, when they can be made to rotate around themselves. It will then be seen that the spear does not seem to change shape when in motion, but if the cube is suspended at the centre of one of its sides it appears like a cylinder, while the cylinder, suspended at the centre of one of its round sides, appears like a sphere. Suspended in other ways the cylinder and cube present other forms, all of which are interesting to look at.

Building blocks is much more interesting if we associate some form of life with what we build—Grandpa's chair, a pair of steps, a wall, a cross, a house, a box or a locomotive, are a few of the many things that can easily be built with a few cubical blocks which is the first kind used. Any child with an active mind will surprise a parent, both as to how readily they associate some form with their blocks, and as to their ingenuity in working out their thoughts. A small child will readily invent forms, and associate names with what it has built, but assistance and encouragement can be given by simply suggesting a form and encouraging a child to make it, and then kindly criticising or commending what is done.

It is a common observation that a young child develops more rapidly than the older ones for the older ones give assistance and make suggestions which the younger ones are glad to accept. There is plenty of room to exercise originality in designing, as there seems to be an endless number of familiar forms that can be made with the cubes. The following are a few of the most simple ones.

A Bridge—Three cubes placed half a space apart, on the top of which four cubes are placed. The remaining block stands at a little distance to represent the bridge-keeper's house.

Stairs—Place two cubes side by side, and on top, in pairs, place the remaining six cubes each pair projecting a little farther back than the others.

A Tunnel—Place two rows of cubes, three in each row, a little space apart and cover with the remaining two cubes.

A CHEAP PASTE.

The best and cheapest paste is made of gum tragacanth and water. It is the best for many reasons:—It is cheap and besides a drop of it on furniture or carpet will not make a spot or injure it in the least. Half a dozen pieces dropped into a bottle of water over night will make a paste which is not sticky to the fingers and which can be made so thick that it will not run out if the bottle is accidentally overturned. Do not make too much as it will sour or spoil, if kept too long. A tooth pick or small slat makes a good brush as it does not carry too much paste.

A GIFT BOX.

Beautiful things will multiply very fast now, so a "gift box" should be started at once. If there is an orphans' home or hospital near by, the things may be presented to these little friendless ones, or they may be preserved until a birthday or Christmas calls for them. There need never now be any work done just for the sake of doing it, for in giving to others the pretty things we make, we will learn the blessed truth, that it is far more blessed to give than to receive, and this too, will obviate any tendency to leave a piece of work undone. Many bright papers will be needed now, so save all the colored wrapping papers you get, for many pretty things can be made from them.

FORMS OF BEAUTY.

Starting with a few blocks in a simple arrangement, we are able to design beautiful figures by means of a fixed law:—Every change of position is to be accompanied by a corresponding movement on the opposite side. In this way symmetrical figures are constructed in infinite variety representing no real object, yet by their regularity of outline adapted to please the eye and develop a correct artistic taste. Thoroughness is required in all the details of these occupations. The love of the beautiful cannot fail to be awakened by such an occupation as this, and with this emotion will be associated to some extent, the love of the good, for they are inseparable.

By turning the corner cubes of Fig. 81, Fig. 82, is formed; again moving the same four blocks we get Figs. 84, 85, 86, 87 or 88. A slight move now of the other four blocks brings Fig. 89, then dropping the central cubes to meet at the corners, we have Fig. 90, and so on throughout the list.

FURNITURE SEQUENCE.

By a sequence we mean a succession or series of forms, one being developed from the other. Let us first build a bureau and from it see what we can make.

Bureau—Four blocks lying one on the other represent the drawers; two blocks standing form the sides, and two blocks standing on the back of the upper drawer represent the mirror.

Washstand—Remove the two bricks which formed the mirror and stand back of the drawers, then remove the upper drawer and let it sit on the standing bricks.

Writing Desk—Lift the sitting brick, also the two standing ones. Lay the two bricks across the three lying ones, allowing the two to project in front of the others to form the table, and then let the remaining brick sit on top to form the back of the desk.

Hat Rack—Lift the four upper bricks; stand two of them back of the remaining blocks and let the other two sit across the top of the two standing ones.

Chair and Table—Remove the two arms of the hat rack and the two upper bricks; this makes the chair. Let two of the bricks lie one on the other and across them place the other two bricks lying side by side for the table. This may be continued through a long series, and beds, wardrobes, sheets, etc., may be made.

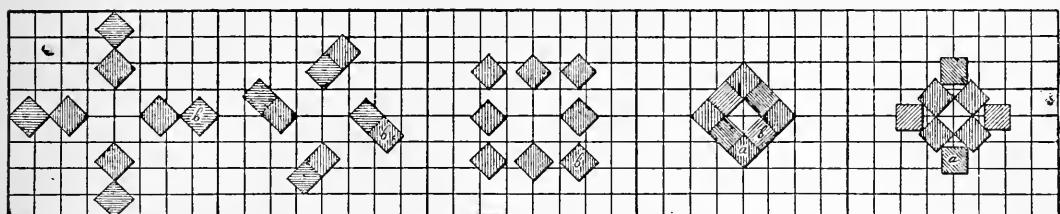


Fig. 78.

Fig. 79.

Fig. 80.

Fig. 81.

Fig. 82.

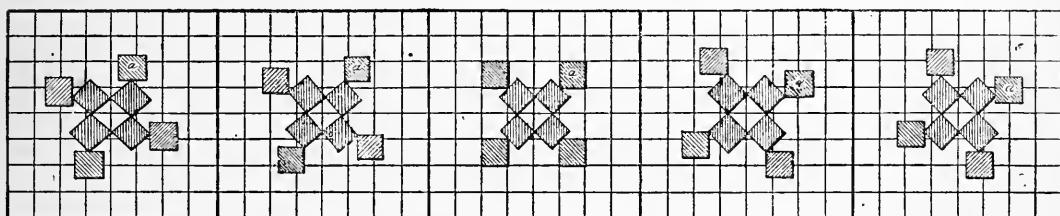


Fig. 83.

Fig. 84.

Fig. 85.

Fig. 86.

Fig. 87.

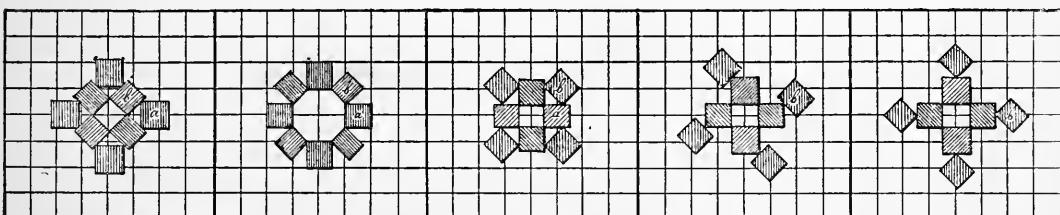


Fig. 88.

Fig. 89.

Fig. 90.

Fig. 91.

Fig. 92.

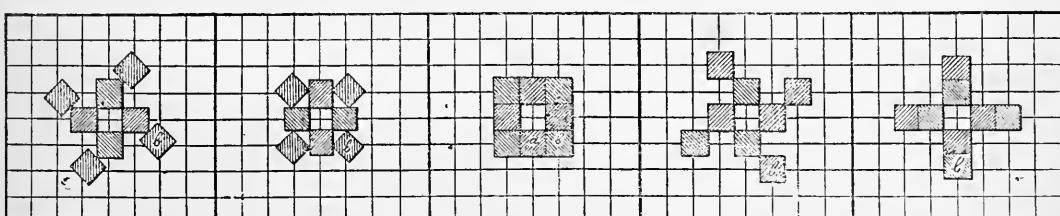


Fig. 93.

Fig. 94.

Fig. 95.

Fig. 96.

Fig. 97.

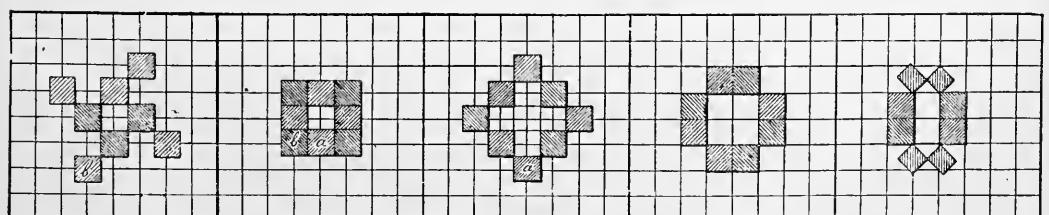


Fig. 98.

Fig. 99.

Fig. 100.

Fig. 101.

Fig. 102.

OBLONG BLOCKS OR BRICKS.

These blocks are not so common as the cubes and with them we are able to construct a greater variety of forms than with the others. Also many philosophical truths may be learned with them as for instance, the law of equilibrium, shown by laying one block across another, or the law of continuous motion exhibited in the movement of a row of blocks set on end and gently pushing one against the other causing the whole row to fall.

As in the case of the cubical blocks, one figure or form is produced by a slight change in another. The bricks may be made to stand as soldiers, sit or lie flat. A play school may be made by having one to "stand" as teacher with the scholars sitting around, while the bad boy may be made to lie flat down on the floor. Bricks stood on end make a good wall or fence and can be made to form an enclosure within which houses, barns, etc., can be built of the cubical blocks, or of the cubes and bricks combined. On account of the different ways in which a brick may be placed, it is a most delightful block to have. On the next page are a number of forms of life, representing familiar objects, which can easily be made and by simply changing a standing block in a design to one sitting or lying, will make an altogether new form. Figure 19 shows us a closed garden wall; by making two of the blocks stand, we have an open garden with high gate posts. Figure 27 by a simple change becomes 28, 29, or 30, which again by a simple division becomes two chairs and these can again be put together in such a way as to form a good pair of steps.

Four bricks lying between two others standing and having two bricks on top forms a good bureau with mirror. Two blocks lying with two other blocks lying crosswise on top of them, forms a table, while a chair may be made at the table of two blocks lying, with two blocks standing back of them. Two chairs pushed together make a good bed, while a door and two steps may be made with a row of 3 bricks lying, on which two bricks are put, then two bricks stood upon them for a door on which another brick laid crosswise, completes the whole. A garden house with two doors—stand two blocks side by side and opposite them two more blocks, cover with two blocks lying side by side for a roof, and stand two blocks at the entrance as open doors. A well with cover—make an enclosure of four blocks "sitting," on the opposite sides stand two blocks and cover the top with one block lying. In front of the enclosure place a lying block for a step.

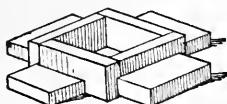


Fig. 18.—A Fountain.

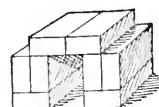


Fig. 25.—Triumphal Arch.

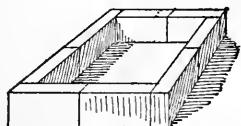


Fig. 19.—Closed Garden Wall.

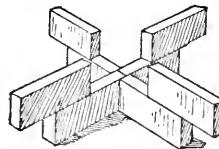


Fig. 26.—Merry-go-round.

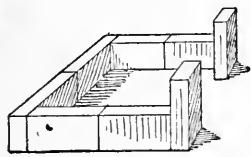


Fig. 20.—An Open Garden.

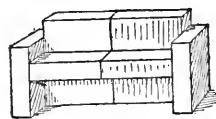


Fig. 27.—Large Garden Settee.

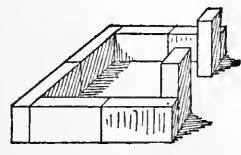


Fig. 21.—An Open Garden.

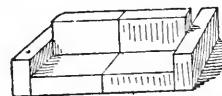


Fig. 28.—Seat.

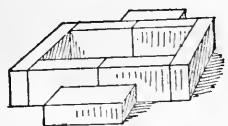


Fig. 22.—Watering Trough.



Fig. 29.—Settee.

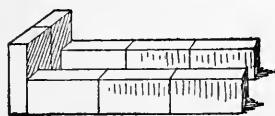


Fig. 23.—Shooting Stand.



Fig. 30.—Sofa.

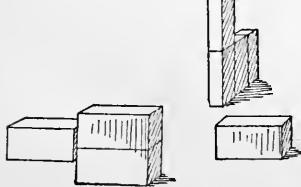


Fig. 24.—Village.



Fig. 31.—Two Chairs.

FORMS OF BEAUTY.

Many beautiful forms may be made of the eight blocks lying flat and as in the other case, many different ones may be evolved by changing the blocks on the opposite sides so as not to destroy the symmetry. Figure 87, by a simple move, becomes Figure 88, and again is transformed into the beautiful design shown in Figure 89; then by simply pushing the four outside blocks to the center, we have a new cube. Again Figure 97 easily becomes 98, 99, or 100, and so throughout the list.

Each of these figures can be subjected to a variety of changes by simply letting the blocks "stand up" or "sit down," instead of lying flat as in the figures shown.

In inventing a new series, place a block above, below, or at the right or left of the center, and a second opposite and equidistant. A third and a fourth are placed at the right and left of these but in the same position relative to the center. The remaining four are placed symmetrically about the first ones laid. By moving the opposite blocks regularly in either direction a great number of figures may be formed.

REWARD FOR GOOD WORK.

Children as well as older persons do better work and are more interested in what they are doing if they know their work will be rewarded in some way. The law of reward and punishment runs through all nature and the best way to reward good work is to preserve it, and this can easily be done by cutting out of colored paper, pieces representing the bricks, cubes, etc., and pasting them on white card board.

For mats for mounting cut large squares, about six inches each way, out of white bristol board. *Find the center* by drawing lines lightly from corner to corner on the wrong side of the mat, then a pin stuck through where the lines cross will give the center on the right side.

With a little mucilage the colored papers may be pasted on the white bristol board, and a beautiful design made which will make a nice decoration for the wall of the nursery. This will be an incentive for all to make their best designs and to keep their card clean in mounting. By using papers of contrasting colors, more beautiful designs may be made; as for instance, in fig. 94, the a's may be made of red paper and the b's of blue. Where two colors are used, care must be taken to have the same colors used in opposites, so as not to destroy the symmetry of the figure.

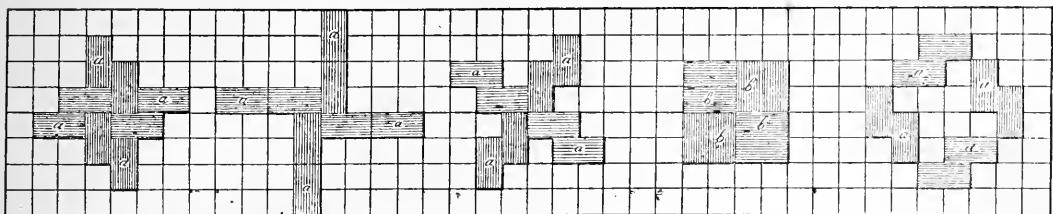


Fig. 87.

Fig. 88.

Fig. 89.

Fig. 90.

Fig. 91.

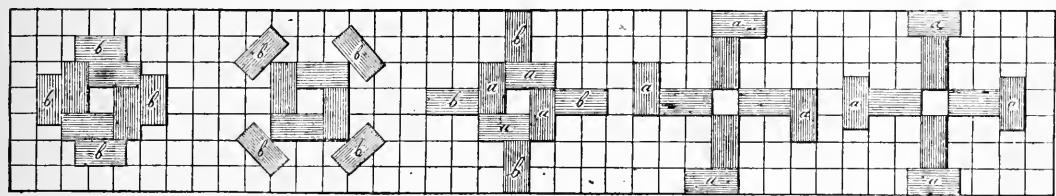


Fig. 92.

Fig. 93.

Fig. 94.

Fig. 95.

Fig. 96.

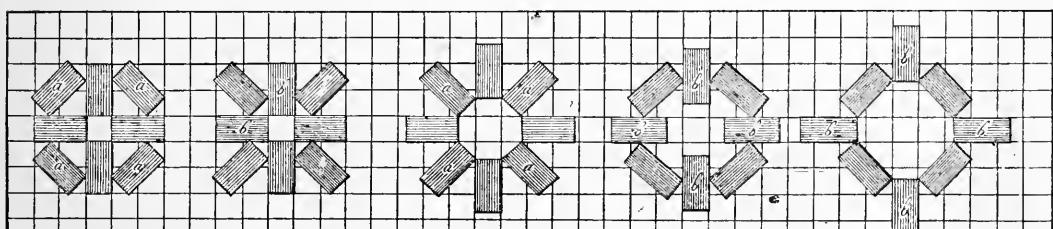


Fig. 97.

Fig. 98.

Fig. 99.

Fig. 100.

Fig. 101.

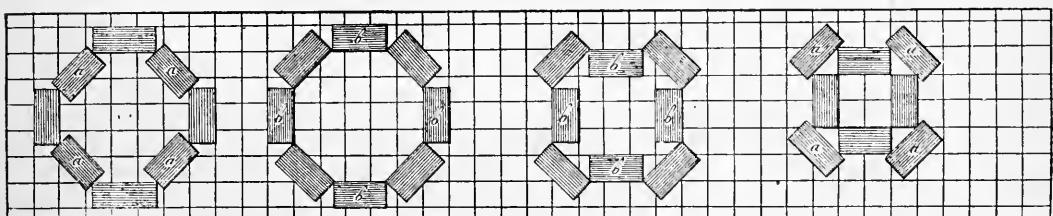


Fig. 102.

Fig. 103.

Fig. 104.

Fig. 105.

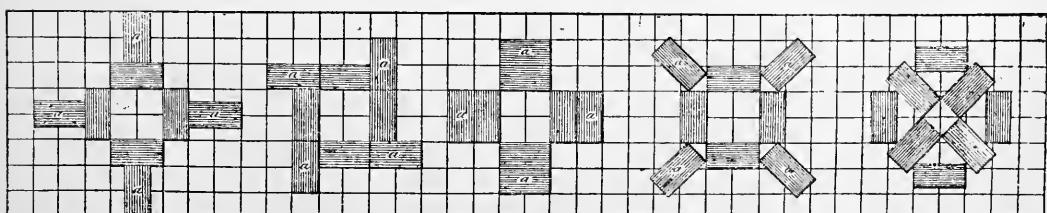


Fig. 106

Fig. 107.

Fig. 108.

Fig. 109.

Fig. 110.

DIVIDED CUBES.

The next set of blocks consists of thirty-nine single pieces;—twenty-one whole cubes, six half cubes, and twelve quarter cubes. This set is one of the most interesting of all, not only on account of the number of blocks but also on account of their variety of shapes, the half and quarter cubes forming triangular blocks which add greatly to both the forms of life and beauty which may now be designed. These blocks may be easily put away when the game is over, if the divided blocks are simply fitted together. If not convenient to purchase this set, the triangular blocks may be cut from cubes, by the child or parent or some obliging carpenter. A great number of forms of life can now be made:—with the cubes build a sofa having arms and back, and on each end place the triangular blocks for pillows. Houses may be built of the cubes with the triangular blocks used for a slanting roof, while the cubes may be built up a little higher for a chimney. Make a factory with tall chimney and boiler-house—Factory sixteen whole cubes, six half and four quarter cubes; chimney five whole and two quarter cubes, boiler house, connecting factory with chimney, four quarter cubes and roof two quarter cubes.

A Beautiful Cross.—First row or base, nine whole cubes with twelve quarter cubes placed as steps;—second row four whole cubes, third row four half cubes united to form a large cube and placed diagonally with the lower cube—place five cubes, one upon the other, then two cubes to form the arms of the cross and lastly two cubes on top to bind the whole.

A Well. First row—make an enclosure with three blocks on two opposite sides and two blocks on each of the other two sides. Put a row on top, and turn the corners with the triangular blocks; place one cube in middle of front of well as a step and the small blocks remaining on the upper row opposite the step.

Owing to the many parts and different shapes of this gift it requires greater dexterity and delicacy of touch than the others, and so affords excellent training to the fingers. On the opposite page are a number of designs showing how the different shaped blocks may be placed together, producing very different results. Figure 22 an Arsenal, is a very simple form and one easily built, while Figure 21, the City Gate with three entrances, requires much more careful handling of the blocks. The monument shown in Figure 24 requires careful work but pays well for the extra pains by the beauty of the finished design.

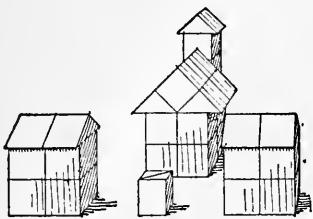


Fig. 17.—Chapel with Hermitage.

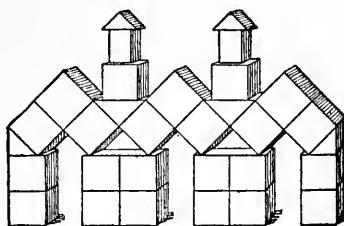


Fig. 21.—City Gate with three entrances

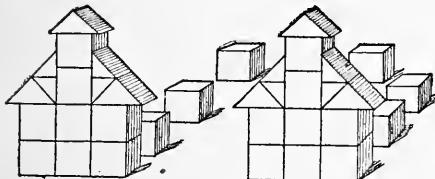


Fig. 18.—Two Garden Houses with rows of trees.

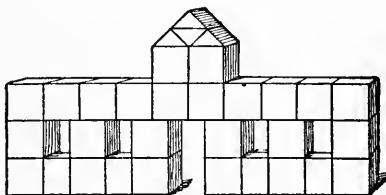


Fig. 22.—Arsenal.

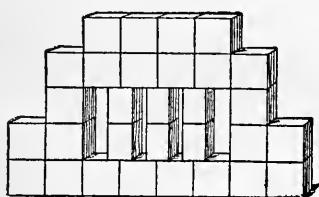


Fig. 19.—A Castle.

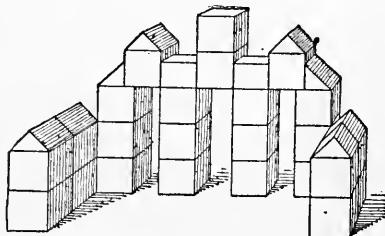


Fig. 23.—City Gate with two guard houses

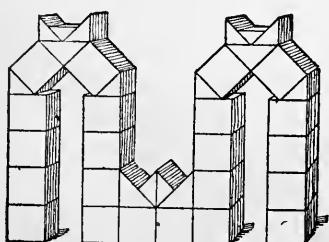


Fig. 20.—Cloister in Ruins.

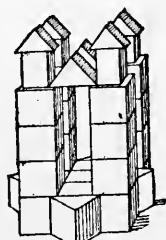


Fig. 24.—A Monument.

First row: Nine whole and four half cubes. Second to fourth row, each: Four whole cubes. On either side, two quarter cubes united to a square column; and to unite the four columns, two half cubes.

FORMS OF BEAUTY.

The number of forms of beauty that can now be made are almost infinite; they do not count by hundreds nor by thousands, but by millions, if all possible combinations are used. The variety in the shape of the blocks, permits all to show their individuality and to devise forms of complex symmetry. Boys as well as girls, will certainly be much interested in this work, and rivalry will add interest to the occupation. Sometimes the contestants may be given a certain number of blocks, from which they are to build a design, using all their blocks within a certain time, or they may be allowed to use as many blocks as they desire, each one trying to make the most beautiful design possible within the allowed time. Before beginning to design, two half cubes should be placed together in as many ways as possible to learn the possibilities of these blocks. The fundamental form may be a square, triangle hexagon, octagon or circle, and as before new designs are made by developing one from the other. The symmetry of the figure, however, must be well kept in mind, and one section or side must be composed of the exact number of blocks as the other, and whatever is added or changed on one side must also be done on the other. Make a fundamental form of a square, which is composed of a standing square in the center, formed of nine cubes and surrounded by four equilateral triangles, which compose the corners of the large square. To make a perfect square, there must be space the width of two blocks, left between the parts of the triangles forming the sides of the squares, these triangles each being formed of three whole cubes, two half cubes and two quarter cubes in the center of inside one.

Begin developing forms from the center—first move the four corner cubes to the outside of the large square—follow by moving the cubes in the center, which now form a cross, to the center of the triangle. Now move the first cubes to the outside corners of the triangle forming the corners of the square, next move the last cubes to the place formerly occupied by the cubes first used. Bring the four cubes back to the center, placing beside the center cube, forming a new fundamental form, in which the cross is upright instead of inclined. In developing new forms, now use the cubes and triangles forming the large triangles of the square, instead of the central cubes as before. On the next page we have the triangle used as a fundamental form, and new and beautiful designs developed from it. In these it is the cubes of the outside triangle, which furnish the material for developing new forms.

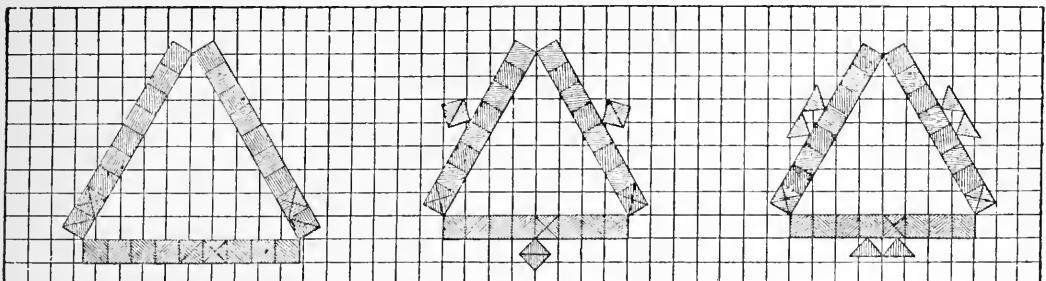


Fig. 91.

Fig. 92.

Fig. 93.

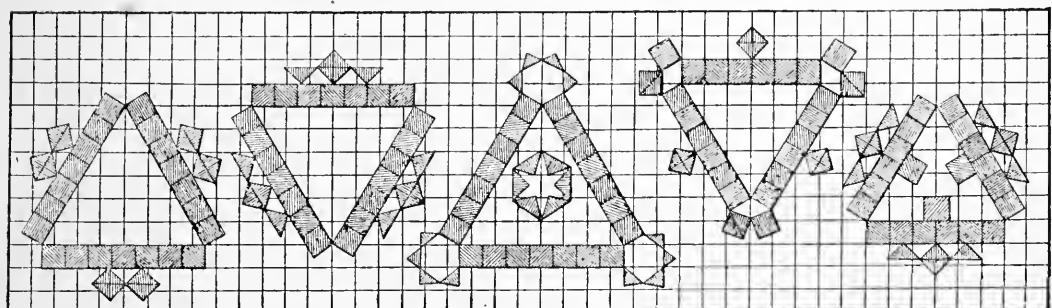


Fig. 94.

Fig. 95.

Fig. 96.

Fig. 97.

Fig. 98.

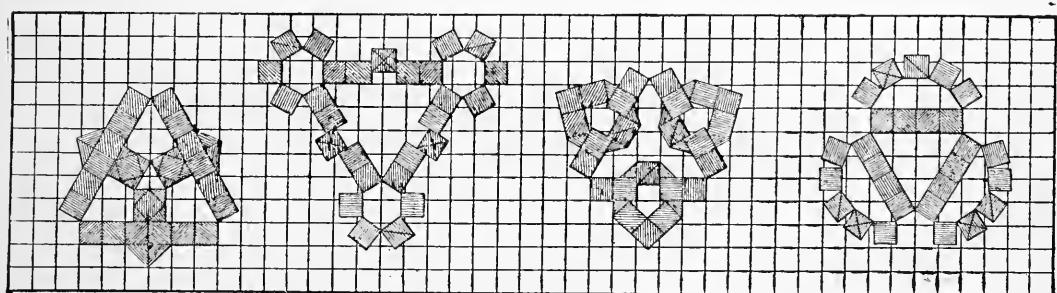


Fig. 99.

Fig. 100.

Fig. 101.

Fig. 102.

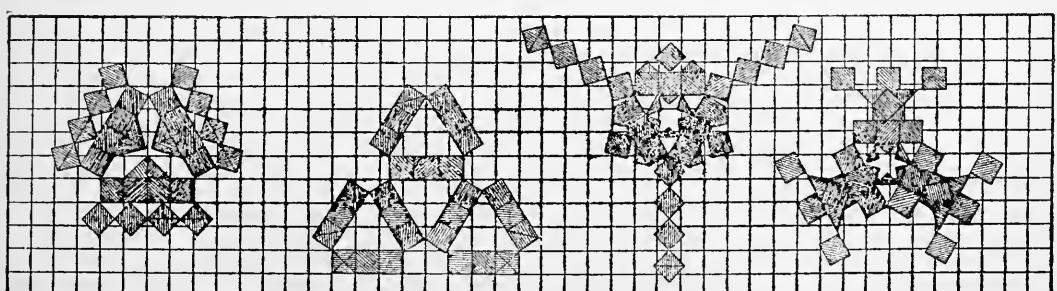


Fig. 103.

Fig. 104.

Fig. 105.

Fig. 106.

PLAY FOR THE IMAGINATION.

There is now plenty of scope for the imagination. The father's work, the office, the store, or the shop, will give ideas which will work out splendidly and add real life and interest to the games, while any interesting event, such as a picnic, or excursion, may also be represented in this way—tables, chairs, logs, etc., all can be made from the blocks and the imagination will supply the rest.

MARY'S VISIT TO HER UNCLE.

Once upon a time Mary went to see her uncle. She went down to the river and down the steps (build them) to the boat house (build of 2 cubes and 2 triangles forming slanted roof); here she bought her ticket and went on board the steamboat. (A row of 5 cubes, on top of middle 3, place 3 more, and on first of second row, place another for smoke stack. In front of the lower row place 2 triangles, to form the prow of the boat, and at front of second row place another triangle). Her uncle meets her at the landing and takes her to his home which is a light house (5 cubes with a triangle on top for the lantern forms a tower and 2 blocks placed against the tower with a triangle on top for a roof will form the house, steps formed of a triangle with slant side out complete the picture.) Mary's uncle takes her to the top of the tower and shows her the big lantern ; then they go down and drive over to the school-house—(2 rows of cubes, 3 in each row, with a cube on top of center one and all three top blocks covered with triangles for a roof.) Mary spends many happy days with her uncle, fishing in a small boat, (build of 3 cubes with triangle front and back), and is sorry when it is time to go home, (make the home, 2 rows of 3 cubes each, on top of which a cube and 2 triangles form the roof and another cube the chimney.)

These stories may be enlarged upon, or simple stories worked out as desired. One child may tell the first part of the story and build the first figure ; the next child will continue the story, building an appropriate form; the third child take up the story and weave a little more to it, illustrating its part by an original figure, and so on until each player has added to the story and built a form. If the players are wide awake and have active imaginations, designs will be built and stories will be woven that will surprise even the players themselves.

The material of this gift is particularly adapted to architecture, as the slanting surfaces of some of the blocks aid greatly in building roofs, castles, arches, forts, etc.

FIFTH GIFT B.

This gift combines cylindrical with cubical forms and is one that every child should possess, as its blocks are so many and of such a variety of shapes that a great number of beautiful forms of life and beauty may be designed, and by cutting out colored papers of correct shapes, many beautiful things can be made which will be greatly appreciated in the gift box.

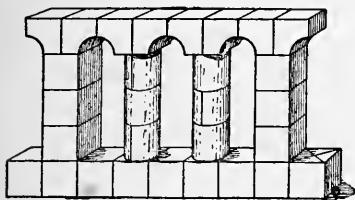


Fig. 17.—Ruins of a Cloister.

This gift contains twelve whole cubes, three-quartered cubes, eight hollowed cubes, and twelve half-cylinders. A combination of two hollowed cubes forms a half circle while by uniting four, an entire circle is made. By joining the square faces we make a simple form of beauty and by combining with the half cylinder we produce a beautiful undulating wave. This gift is particularly valuable for the architectural forms that can be produced.

Arches, round and square columns, may be produced with this gift, the curved lines adding beauty and giving a special importance to the work. The Roman style of architecture is prominent in the forms of life

of which the accompanying illustrations only give a hint as to the possibilities which may be worked out.

Figure 17 shows how to build both the round and square columns; figure 19 is a very picturesque city gate; the gate of the fortress, figure 22, with port holes for cannons' mouths, will strongly appeal to the boys, and as for the train of cars on the bridge, figure 23, it speaks for itself.

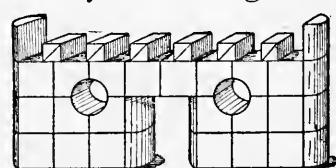


Fig. 22.—Gate of a Fortress.

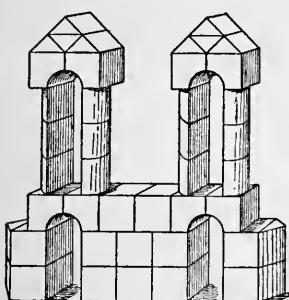


Fig. 19.—Ancient City Gate.

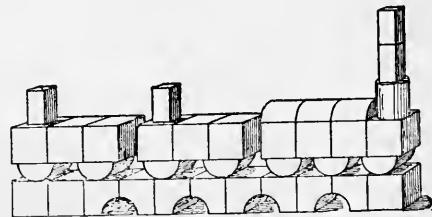


Fig. 23.—Railroad Train on Bridge.

A cart may be made of two whole cubes and two quartered cubes placed over four half-cylinders put together so as to form wheels. Place the quartered cubes at the back to give the slanting effect of the garbage cart. An ordinary wagon may be made by simply removing the quartered cubes, when the wagon has a straight bed. Placing four half-cylinders around the four faces of a cube makes a simple and yet very pretty flower.

FORMS OF BEAUTY AND SYMMETRY.

The forms of symmetry are treated in this gift the same as in the others—a fundamental form being made from which other figures of varied beauty

may be developed. The rounded forms of the gift and the curve and double curve which can be made by uniting certain of the blocks, give this gift a peculiar characteristic of its own. In Figure 27 we have a beautiful form in the centre of which we find the half cylinder joined to the

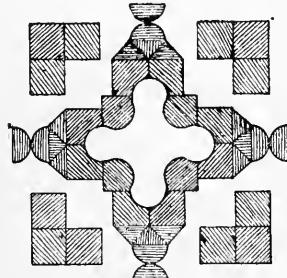


Fig. 27.

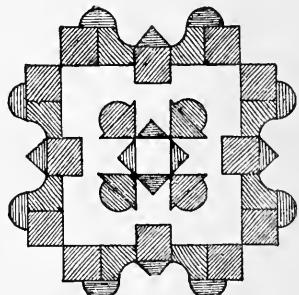


Fig. 28.

long side of the quarter cube, and these again joined to the hollowed cube forming a beautiful wave line and making a cross. In Figure 30 we have four cubes and eight hollowed cubes, forming a different

shaped cross for the centre of a design, and in the other figures we find centres created by the different placing of similar blocks. We have blocks of such a variety of shapes, which can be joined to produce such pleasing figures, that an almost infinite number of beautiful forms can

be made. Fundamental forms also may be made, from which many beautiful sequences may be developed. More simple centre pieces than those shown can be made by those who do not wish to attempt complex figures. A cube surrounded by four half cylinders forms a very pretty centre. A circle, enclosed in a square, is made by uniting four hollowed cubes at their short faces, while uniting them by their long faces and adding four half cylinders to the new form, makes another plain centre piece.

For mounting, if it is not desired to purchase the cut papers, they can be made by tracing around the different shaped blocks. In these designs two colors can be used to advantage if desired, one color being used for the centre and another color for the outside work.

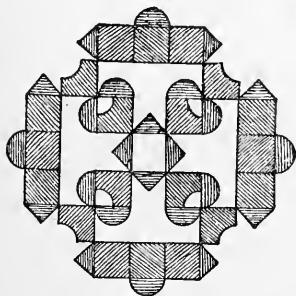


Fig. 29.

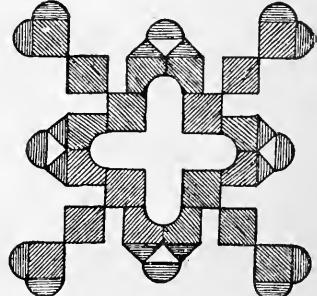


Fig. 30.

SIXTH GIFT.

This gift contains twenty-seven oblong blocks: eighteen are whole, six are divided breadthwise, each in two squares, and three by a lengthwise cut each in two columns, making thirty-six pieces. The fact that the oblong block can be made to take so many positions of itself, to stand, to lie, or to sit, as well as the fact that we have now blocks half the size, both as to length and thickness, greatly adds to the value of this gift. With the small squares—windows of small size may be made and with the long narrow blocks doorways can be made at which a standing full sized block may represent the open door.

Many beautiful forms of architecture can be made with these blocks as with the last; rows of columns, double or single, make imposing entrances for large buildings, from which wide and high steps can be made. Famous monuments, such as those at Bunker Hill and Washington can be copied, the pyramids of Egypt, and many things that will be most interesting to build and once built their forms will never be forgotten. In the former gift, our work resembled the Roman architecture, but here we have the Grecian columns by which high structures and other pleasing forms can be made.

The imagination is rich in inventing new forms. Gardens, Barns, containing horses and cattle, houses, with furniture, beds, having in them sleeping brothers and sisters, represented by the thin blocks, tables, chairs, sofas, etc. If several children combine their inventive genius, whole villages, with different buildings, streets, street cars, etc., may be produced. Trees may be made of pieces of wood, split part way down to form branches, and if possible, colored green, while men or soldiers composed of Hailman's beads represent the people. Below are two Greek structures.

Hall of Fame—First row, six oblong blocks placed side by side and in front of them six square blocks; second row, cover the first six oblong blocks with six more of the same shape and on top of them place six square blocks. On each of the square blocks place a square column and on top of these lay three oblong blocks, on these two more, and on these one.

Columns of Concord :—Seven oblong blocks laid side by side form the base. Across these lay three oblong blocks, on each of which place a square block and on these place three square columns. Cover each column with a square block and across them lay three oblong blocks, then two oblong blocks, on each of which put a square block, then two square columns topped with two oblongs, then one oblong, a square block, a square column and another square block to complete the structure.

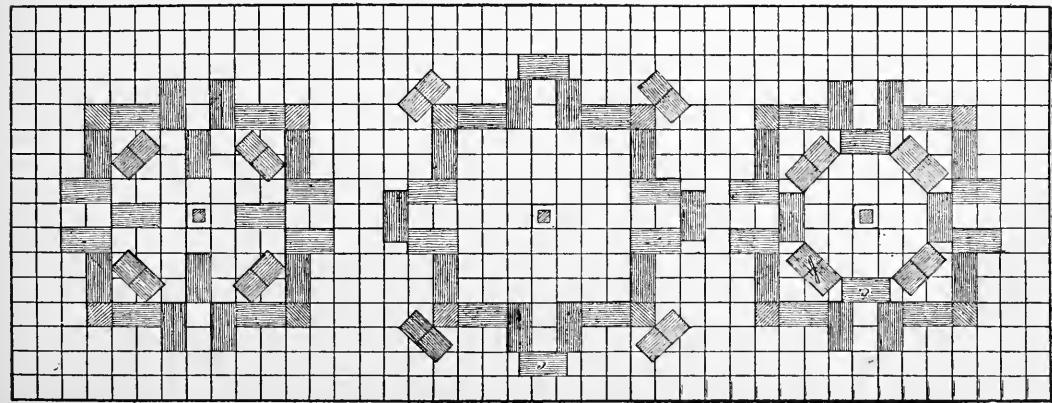
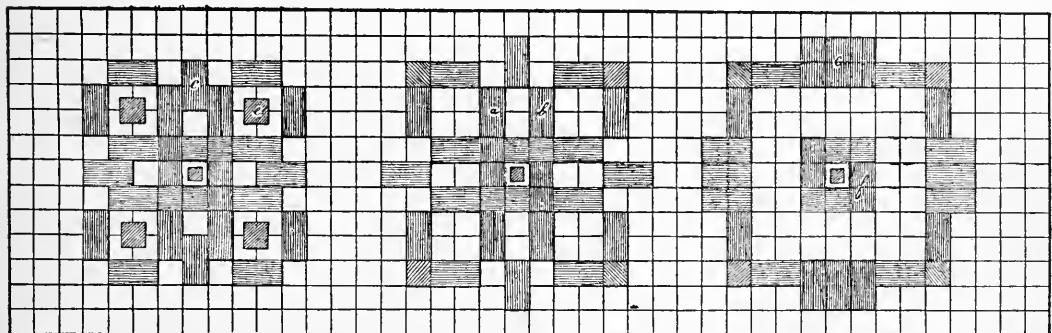
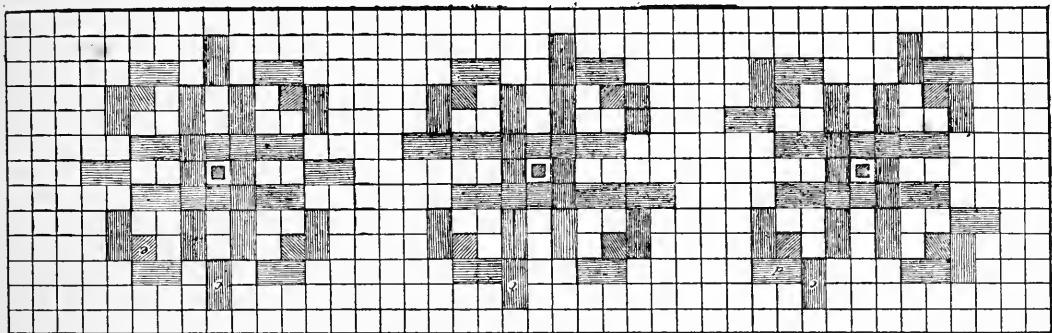
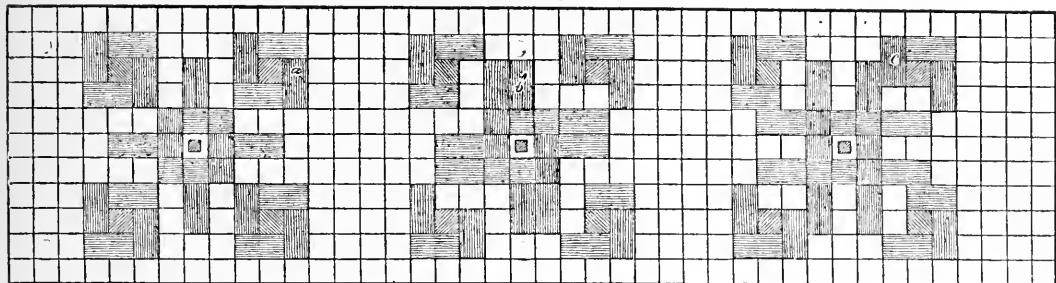
A LIFE SEQUENCE.

Separate the blocks into six divisions, three of which shall contain three bricks and three square plinths. Place these in three groups, the three bricks side by side and back of them the square plinths. A short distance back of each of the three groups, arrange three other groups of the remaining blocks, each group containing three bricks, two columns and one square plinth. Take two square plinths and place in the center of the right and left bricks of one of the front divisions—on each of these stand a column, placing a square plinth and covering the whole with a brick. The remaining two bricks should be placed in front of the structure as steps. Similar forms may be built by combining the front and back groups of the remaining divisions, and we have three entrances. Place two of these forms back to back, so that the steps fall right and left, and against the front of the new structure place the steps from the remaining figure. Lift the two pillars and cover of the third form and place *across* the two which have just been placed, and on top stand one of the remaining three bricks, and of the last two form steps at the rear of the figure which becomes a beautiful monument.

On account of the great number of blocks, the structures made by combining all the divisions, are very large and afford an excellent drill in designing, but if they prove too many to be successfully handled at first, make a sequence which uses only one-third, and later use two-thirds, and after a little experience has been gained and the players have become familiar with the blocks, all may be used.

FORMS OF BEAUTY.

The forms of beauty of this gift offer far less diversity than those of the preceding one. The center piece always consists of two of the little columns standing one upon another and changes may be made in the figures, by using the blocks in lying or standing positions. By employing the four little columns in various ways many pleasant changes can be produced by them. By using contrasting colors in the paper mounting, the cards may be made very beautiful and by this time enough work of this kind has been done to produce very clean, neat designs. Be careful in mounting to use very little mucilage and avoid pushing the colored paper over the mat. Care should be taken to place the triangle, circle, or square, exactly where it is wanted so that not one drop of mucilage appears on the white board when the design is completed.



BEAUTY SEQUENCE.

With the Sixth Gift, we reach the end of our work in designing with building blocks, and hope that many of you have found much pleasure in making the designs, in drawing them, and in reproducing them in permanent work which will again give pleasure when they are presented to another.

There are many forms of beauty in complex symmetry which can be made with these blocks, all of which will be excellent drills in exercising the inventive faculty, teaching dexterity of touch and affording training to the fingers. On the next page are forms of beauty which can be developed one from another, by systematically moving blocks similarly placed in the previous figure. The fundamental form is a hexagon composed of all the oblong blocks or bricks, three of them forming each side of the hexagon; in the centre of the enclosed hexagon is another hexagon, formed of the square plinths, one of each of which is exactly opposite the central brick in each side of the outer hexagon. In the spaces of the outer hexagon is placed first a square plinth and on the outer edge of the squares is placed a column touching the squares by its square face. Now move the central brick from each side of the hexagon toward the inner hexagon until the faces of the blocks meet, when we have Figure 50, while by removing the square plinths to the outside of the hexagon and forming a new inner hexagon of the columns, we have Figure 51, then moving the central bricks to their original position we get 52. Removing the columns and laying them across the square plinths in the spaces of the outer hexagon we get Figure 53, and by simply dropping the central bricks on each side of the outer hexagon until they meet in the centre and enclose a small hexagon, we get Figure 54, while the last form, Figure 55, is made by simply changing the position of the square plinths. If the square plinths in the spaces of the outer hexagon are placed above the columns, touching the column with one of their corners, we get the beautiful design, nearly always named by the children of kindergarten schools, the snowflake.

This is a beautiful design for mounting, and for the best effect should be done all in one color, but in the other figures where we have two or three distinct elements combined to produce the whole, each one may be of a different color, and if all the figures are mounted in the same order as they are made, the different colors help to show the successive moves of the same blocks. In the fundamental form the inner hexagon may be made of red squares, the outer hexagon of blue oblongs, and the outside blocks of bright yellow or green, or some color that will harmonize with the color selected for the outer hexagon.

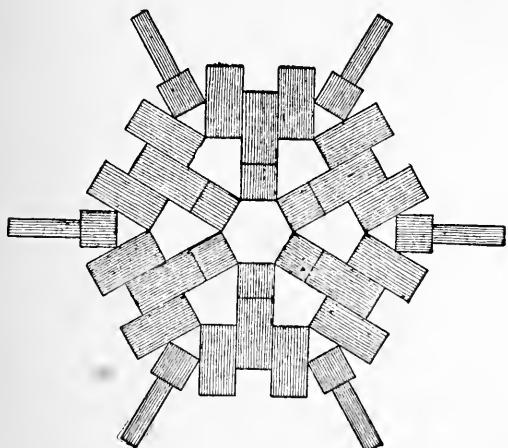


Fig. 50.

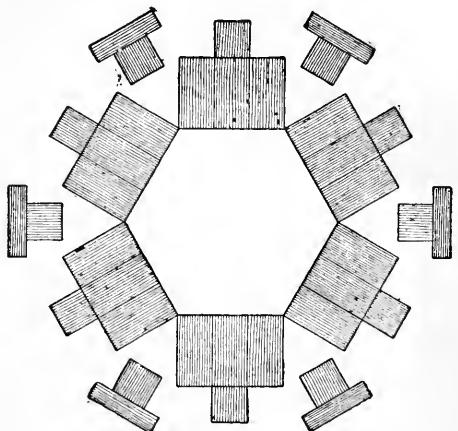


Fig. 53.

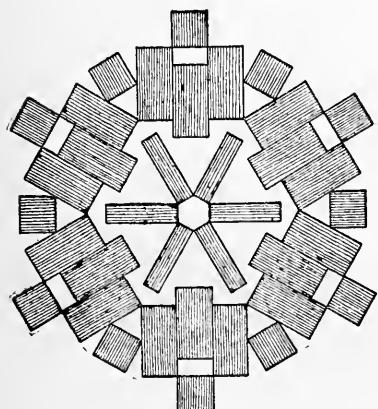


Fig. 51.

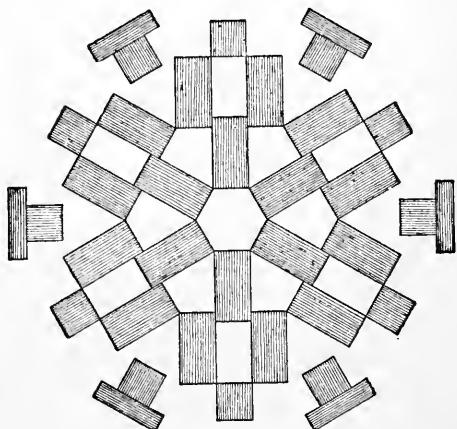


Fig. 54.

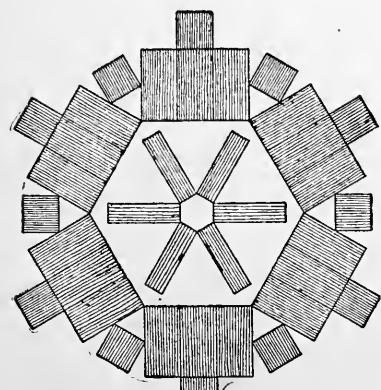


Fig. 52.

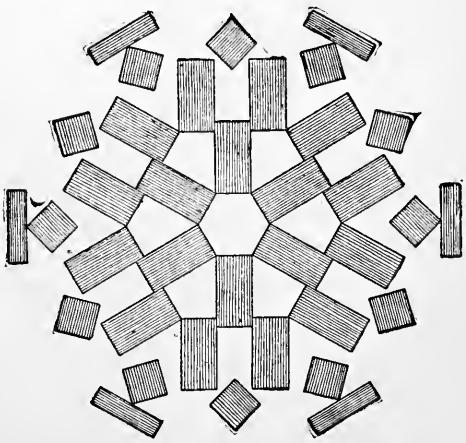


Fig. 55.

THE SEVENTH GIFT.

The Seventh Gift consists of finely polished quadrangular and triangular tablets, of light and dark wood in their natural color and is used for the laying of figures.

This gift is of so much practical value that we strongly recommend the purchase of the entire series, which consists of five boxes, containing :

- | | |
|------------------------------------|--------------------|
| 1. Quadrangular tablets. | 3. Equilateral. |
| 2. Right angular. (Equal sides.) | 4. Obtuse angular. |
| 5. Right angular. (Unequal sides). | |

If it is not desired to purchase the series, then cut them out of cardboard or stiff paper, not stopping until there is a plentiful supply of each kind, and being careful to get them as nearly perfect as possible.

The square tablet is the type of four sided figures. It is the simplest form and first presented and a large number of designs may be produced by it alone. The square being divided from corner to corner, a new figure is presented, which is found to have three sides, but which is not the type of three sided figures as all the sides are not of equal length. The equilateral triangle, which has equal sides is next presented. It is the simplest triangle and the one typical of three sided figures.

If the equilateral triangle is divided through a line bisecting one angle as was done with the square, the result will be two triangles of still different shape, the scalene. If these two are placed base to base the result is still another, the obtuse angled triangle ; and we thus have all five forms of the Seventh Gift. In speaking of triangles, they should be given their correct name, as right angled, obtuse, or equilateral.

The laying of tablets should be done on a table, having lines to guide the eye, or upon pieces of cardboard, which has been ruled as shown on the page opposite. Great precaution must be taken as tablets are easily misplaced and regular figures can only be made when they are placed in exactly correct positions. Care must be exercised too, that once they are placed in correct position, to keep them there. With the tablets there is free exercise for the imagination and the number of forms of life and beauty that can be made is almost infinite.

The Pigeon House in Figure 62, is built with four triangles, the boat in Figure 64, requires eight triangles, Figure 70, a church, takes sixteen, or Figure 72, a fruit basket, only fourteen. With thirty-two tablets, Figure 73, a peasant's house can be made, or Figure 75, a coffee mill, or with sixty-four tablets, we can make Figure 77, a two-story house or Figure 79, a steamboat.

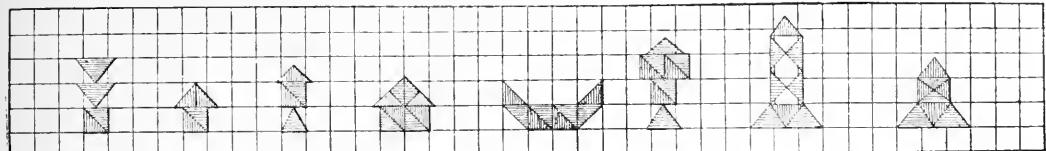


Fig. 60.

Fig. 61.

Fig. 62.

Fig. 63.

Fig. 64.

Fig. 65.

Fig. 66.

Fig. 67.

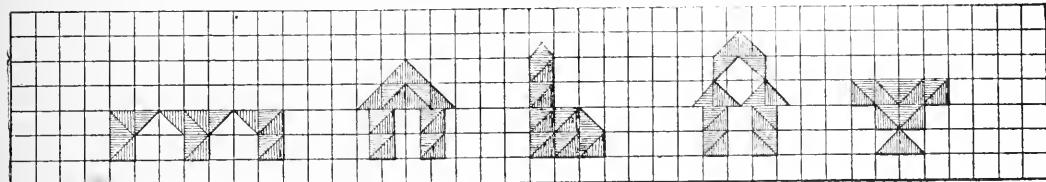


Fig. 68.

Fig. 69.

Fig. 70.

Fig. 71.

Fig. 72.

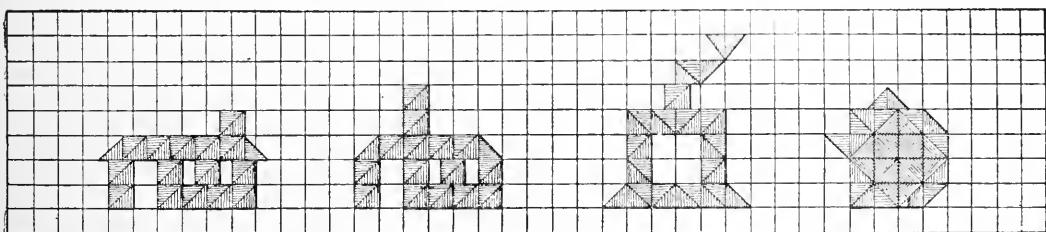


Fig. 73.

Fig. 74.

Fig. 75.

Fig. 76.

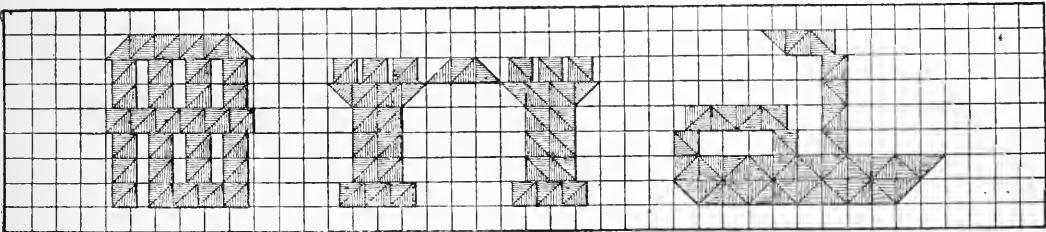


Fig. 77.

Fig. 78.

Fig. 79.

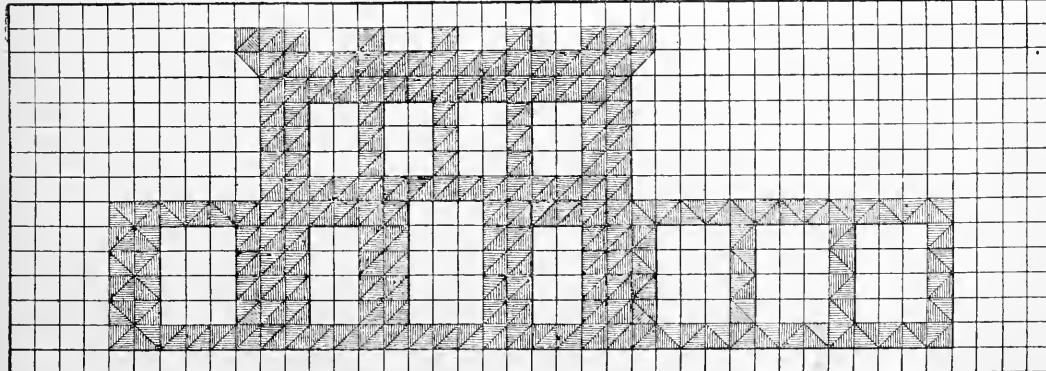


Fig. 80.

FORMS OF BEAUTY.

By joining four triangles in different ways, we may produce a square, a large triangle, an oblong, etc., and by placing a number of the tablets around a common center, we get a pinwheel, a water wheel, or a cross, while by simply placing eight triangles in different ways we get a square enclosing a cross, an octagon enclosing an eight pointed star, or an eight

pointed star enclosing an octagon. Figures 108, 109, 110.

Owing to the multiplicity of these elementary forms the number of Forms of Beauty, is very large, and the

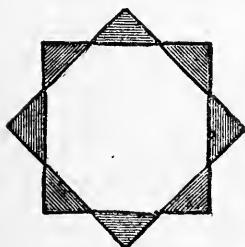


Fig. 108.

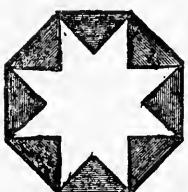


Fig. 109.

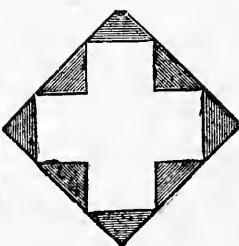


Fig. 110.

great beauty of the forms produced lends a lasting charm to this occupation.

Making four of the pinwheels Figure 121, wheels, Figure 122, open star, Figure 124, or closed stars, Figure 131, and placing these four forms around a common center, produces forms of surprising beauty.

THE EQUILATERAL TRIANGLE.

The equilateral triangle means one whose three sides are equal in length, and in attempting to lay forms it will soon be discovered that by joining two of these new triangles, neither a square, nor a triangle can be produced, but two new and very interesting figures. By joining two tri-

angles side by side, we get a new figure—one having four sides, each of equal length and yet not a square. It is a rhombus and by fitting three of these figures together we get a hexagon. Place a triangle with its flat side against each side of the hexagon, and get a six pointed star. Carefully remove the hexagon from the center of the figure and you have a hollow star. Both the solid star and the hollow star are very pretty mounted, and make beautiful elementary forms for designs of beauty. An hour glass is made of two triangles, with points touching. A large triangle is made of three triangles placed side by side, points either up or down but all the same way; above the three triangles place two and above the two, one, which completes the figure.



Fig. 121.

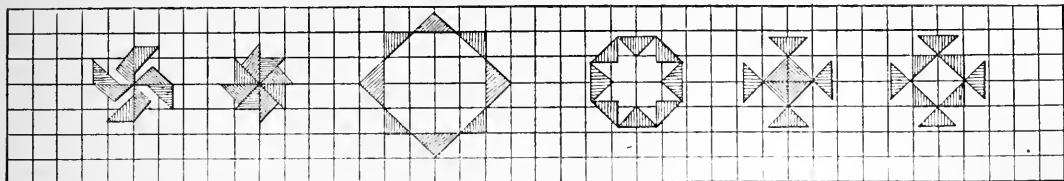


Fig. 121.

Fig. 122.

Fig. 123.

Fig. 124.

Fig. 125.

Fig. 126.

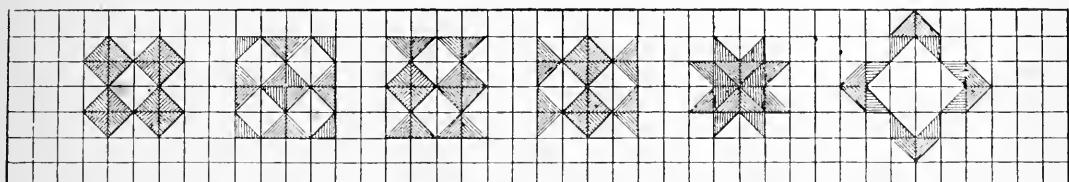


Fig. 127.

Fig. 128.

Fig. 129.

Fig. 130.

Fig. 131.

Fig. 132.

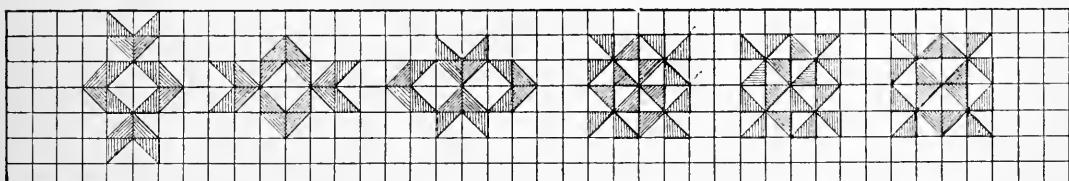


Fig. 133.

Fig. 134.

Fig. 135.

Fig. 136.

Fig. 137.

Fig. 138.

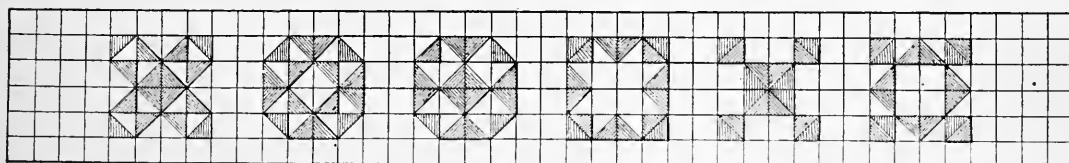


Fig. 139.

Fig. 140.

Fig. 141.

Fig. 142.

Fig. 143.

Fig. 144.

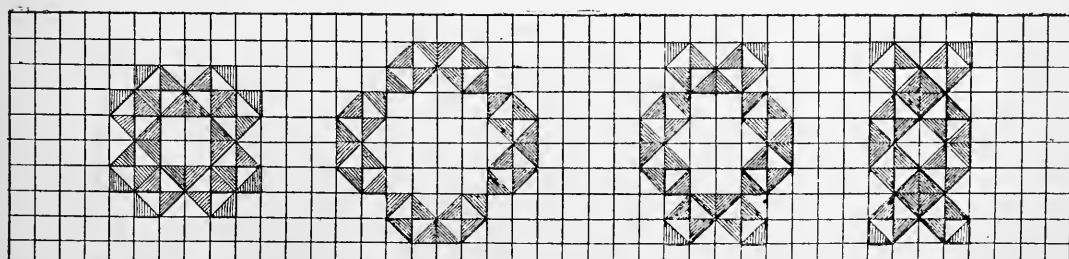


Fig. 145.

Fig. 146.

Fig. 147.

Fig. 148.

OBTUSE ANGLED TRIANGLES—WITH TWO SIDES ALIKE.

There are sixty-four of these obtuse angled tablets in a kindergarten box, and by putting two triangles together we may produce an arrow, or a brick with slanting side, or perhaps an odd figure, all depending on which of the edges are joined together. Peculiarly beautiful, mosaic-like forms of

beauty result from combining the elementary forms by fours. These forms may be called patterns for oil cloth or tile floors, and allow scope for a great deal of individual work. In mounting it is best to use but one color, allowing the white card

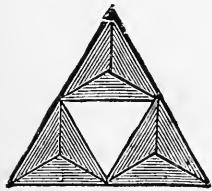


Fig. 250.

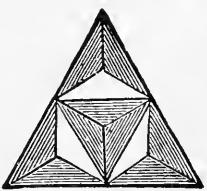


Fig. 251.

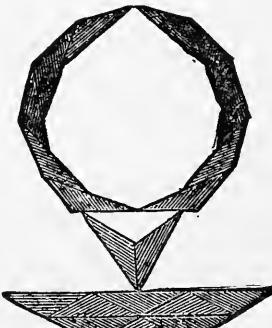


Fig. 252.

board to form the contrast. This will show up the pattern much better than though two or more colors were used. Wheels, rings, etc., are easily made and if care is taken in using light and dark colored wood tablets, a beautiful cross with straight edges, may be formed in which at the top a beautiful star may be clearly seen. In mounting, this same effect may be produced by using two colors which blend perfectly. This cross with star, when mounted on white cardboard, makes a beautiful Easter gift.

RIGHT ANGLED TRIANGLES WITH NO EQUAL SIDES.

These triangles are made by dividing oblong tablets, by a line drawn diagonally from corner to corner. Placing two of them together you get a plain form with four straight edges. This is the combination on which the variety of the forms of beauty to be laid with those tablets is especially founded. A number of elementary forms can be made by joining EQUAL SIDES, and many more forms and even more interesting ones can be made by joining unlike edges, like corners, unlike corners, and finally corners and edges. By a fourfold combination of these elementary forms a great number of designs can be made, many of which make good patterns for oil cloth, tile floors, etc.

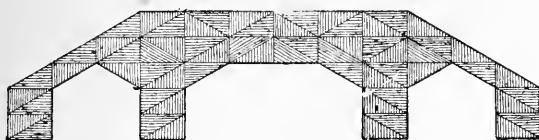


Fig. 257.

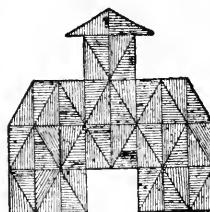


Fig. 261.

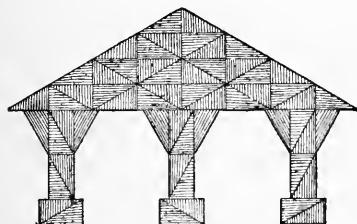


Fig. 258.

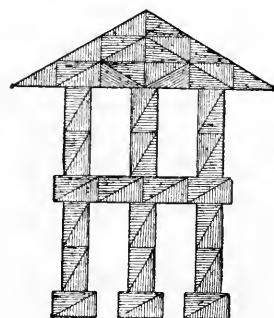


Fig. 262.

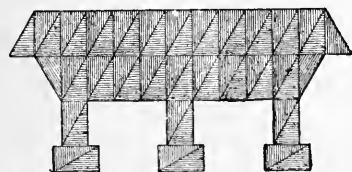


Fig. 259.

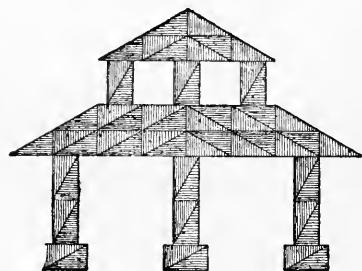


Fig. 263.

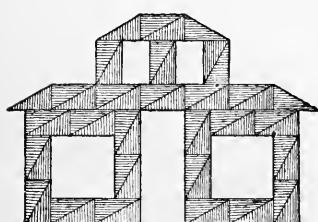


Fig. 260.



Fig. 264.

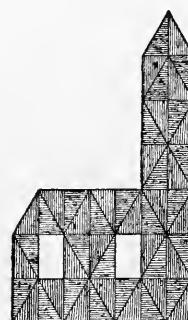


Fig. 265.

CIRCLES.

Circular tablets may now be used and designs made from them. This will be a pleasant change from the squares and triangles, and will add renewed zeal to the laying, drawing and mounting of designs. With the circle, semi-circles are used. Designs may be made with the circles themselves, with the semi-circles, or with both combined.

Figures 291—298, give a faint idea as to the beautiful forms that can now be produced with the circle alone. Figures 299, 301 and 303 are examples of work with the semi-circle, and Figures 302, 304 and 307 are produced by a combination of both.

In Figure 291 we see a ring of eight circles around a circle, but if all are placed so as to touch the inner circle, the truth is learned that it takes but six circles to surround a circle.

In the forms of Beauty, by combining circles and semi-circles, varied figures may be constructed, of which there seems no limit. Fundamental forms of different shapes may be made, each consisting of an outer and an inner design, one of which may be composed wholly of circles and the other of semi-circles. From these fundamental forms sequences may be developed, as with the blocks, and to which the same laws of symmetry apply.

When a pretty form has been laid or a sequence developed, they should be mounted on the white cardboard as before. Circles and semi-circles of bright-colored papers may either be bought or cut. In many of these designs two colors can be combined to good advantage, showing up more clearly the result produced by the circles and that made by the semi-circles. The same applies to mounting the series of sequences, where there is an outer and an inner design. By having the outer design of one color and the inner design of another, when the figures are mounted and placed in succession, the moves made by the different tablets to make the different changes will be shown up very plainly.

This occupation, which is known as "Parquetry," not only trains the hand in mounting, and teaches neatness and accuracy in the work, and develops the dexterity of the fingers and delicacy of touch, but it also cultivates taste in the selection of colors and in the combination of those which blend or harmonize. It is an occupation that produces the most pleasing results—one that is extremely valuable and one that is delightful to both boys and girls. The many beautiful things it makes may be used as ornaments for the home or given as presents to friends.

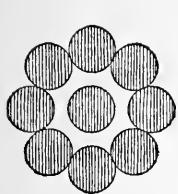


Fig. 291.

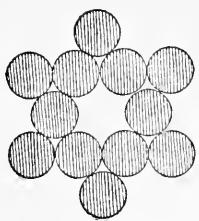


Fig. 292.

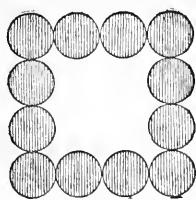


Fig. 293.

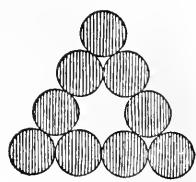


Fig. 294.

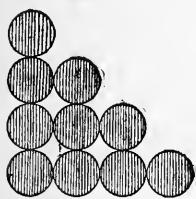


Fig. 295.

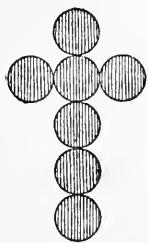


Fig. 296.

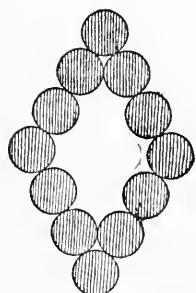


Fig. 297.

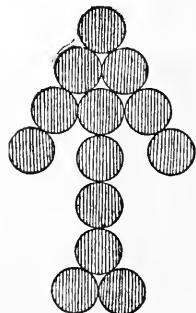


Fig. 298.

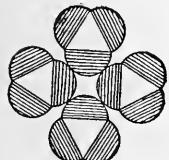


Fig. 299.

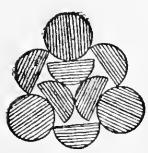


Fig. 300.

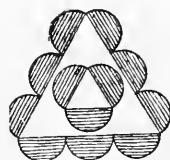


Fig. 301.

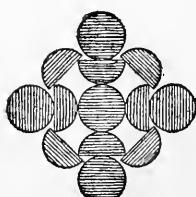


Fig. 302.

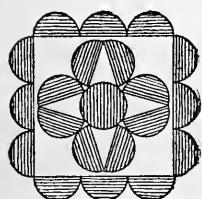


Fig. 303.

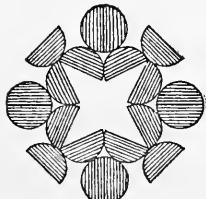


Fig. 304.

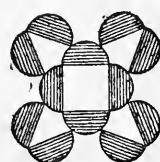


Fig. 305.

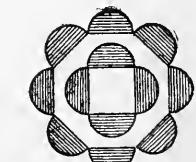


Fig. 306.



Fig. 307.

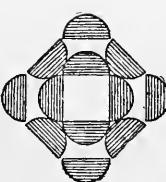


Fig. 308.

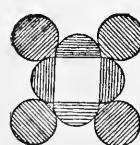


Fig. 309.

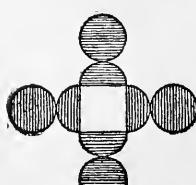


Fig. 310.

LENTILS.

In designing with circles nothing is more attractive than to work with lentils, which may be used in making designs similar to the ones shown and in many other ways. Young children especially like to work with them, and as they are very cheap and come in bright colors a large quantity should be secured.

By using a combination of colors, forms may be varied and many beautiful designs made. These may also be mounted either on cards for the gift box or on charts for the nursery wall. If desired, the lentils from the grocery store may be used instead of the regular kindergarten ones, but of course they are not so attractive as those that are colored.

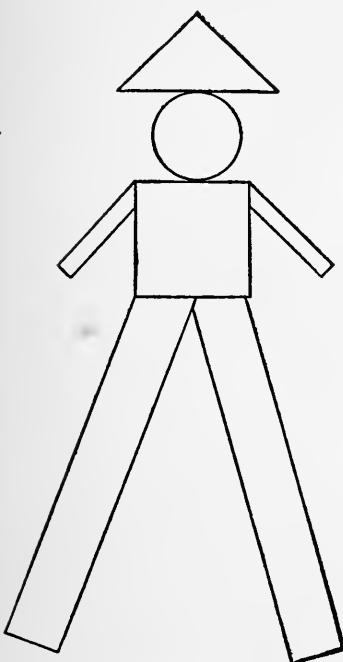
If preferred, the common lentils may be used for designing and the colored ones given as a reward for good work, or to mount a pretty design, but the regular kindergarten ones are so cheap that it scarcely seems wise to economize here at the expense of beauty.

As the lentils are small, and easily misplaced, designing with them teaches great dexterity of the fingers, and the first work should be done on a ruled table or paper so as to have a guide for the eye and hand, but after a short time this will be unnecessary.

THE RULED SLATE.

It is a good plan sometimes to copy the forms on slates which have been carefully scored by an awl or sharp pointed needle—Divide with a ruler the length and width, making one-half inch apart. Be careful that the marks are exactly opposite so that the lines will be perfectly straight and so that the lines running up and down in crossing those that run from side to side will form perfect squares. Lay out the design and make it stand out prominently by whitening the squares, triangles, etc. This forms a pleasant variation in the work. The slates manufactured by the Milton Bradley Co. are superior to home-made slates, as they are perfectly ruled by machinery and have a plain margin all around. Also the lines are not scored so deep as to interfere with the pencil. Drawing on the slate is followed by drawing on paper which has been similarly ruled. There is great fun in reproducing upon paper or slates the designs which have been constructed with sticks and tablets, or to first form a design on the slate and then reproduce it afterwards with sticks or tablets, following all with mounting the figure on the cardboard mat.

COMICAL FORMS OF LIFE.

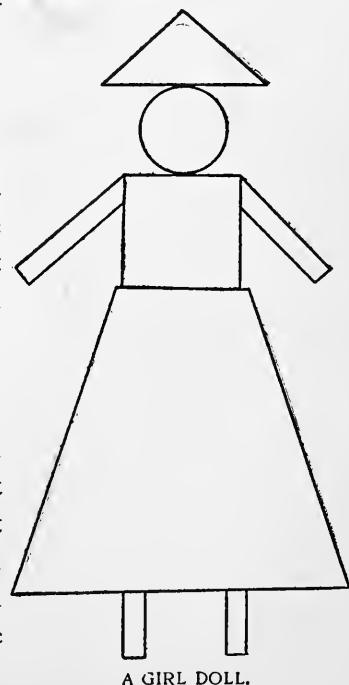


A BOY DOLL.

We have already done quite a great amount of designing with triangles, squares, etc., and then have reproduced them for permanent work, to be kept as a souvenir or given as a present to another. "Parquetry," as this occupation has been called, is both delightful and valuable, but we now want to talk of some of the common things of life, that can be made by combining the different forms. Many comical forms of life can be made, some of which will need a few strokes of the pencil added to the pasted design of colored paper. Two squares with a triangle in front and two semi-circles underneath for legs, makes a pig; eyes, mouth, ears, and tail can be added by a few strokes of the pencil, and would make an interesting gift for a sick child. Two squares with two circles beneath makes a cart and only needs a few lines with the pencil to produce the tongue.

One square and one triangle with a circle underneath for a wheel, can be made into a good wheelbarrow by simply putting the legs and handle on with a pencil.

A girl doll is made by using a circle for a head on which a small triangle may be placed for a hat. A square will represent the body, to which a large triangle may be joined for a dress. Allow the point of the triangle to run under the square at the waist line. Add arms and feet, and a doll is produced that will give delight to any little one. A boy doll can be made with a circle for head, triangle for hat, square for body, and an oblong, cut lengthwise for legs. Add hands and feet and lo another gift for the box. Take a half circle, cut out small circles in straight side, draw a point at the top and a handle beneath, and we have an open umbrella. A very long and sharp pointed triangle can in the same way be made to resemble an umbrella partly closed.



A GIRL DOLL.

STICK LAYING.

Stick laying has always been a favorite occupation and with the bright colored sticks that can be bought now, of course a double interest is added.

There are fifteen hundred sticks of different lengths and different colors in a box, and as they are not expensive, they can easily be obtained. If however, it is not desired to purchase them, tooth picks will answer all purposes, and if desired, these can be colored with inks or paints, the same colors as the balls;—red, yellow, blue, green, orange and purple. The sticks should first be laid on the table, then the design drawn on the slate and afterwards mounted on paper, using the sticks themselves and a good thick paste. They can either be mounted separately, one design on each small square of cardboard or a number of designs may be put on a large card or chart. Simple designs can be made with a very few sticks, also the letters of the alphabet, figures, etc. This is an excellent way in which to teach the little ones their letters, for once they are able to lay the letters, which they will take great pleasure in doing with the pretty sticks, there will be no danger of their ever forgetting them. In forms of life where curved lines are needed

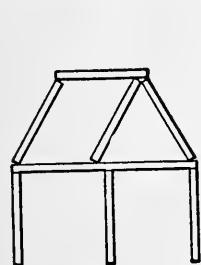


Fig. 51.

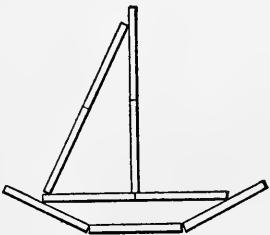


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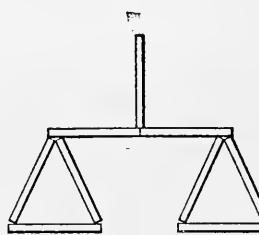


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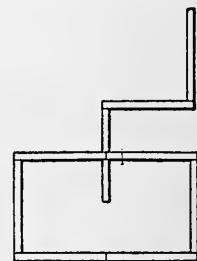


Fig. 54.

they may be made by using a number of very small sticks and laying them a short distance from each other.

With two sticks we can make a letter T, a letter L, a letter V, and a pick axe; with three sticks, a whip, a flag, a star, letter N, and letter H; with four sticks, letter M, a chair, a bench, a bed, and a flower pot. With five sticks, another chair, a saw horse (Figures 36 and 37), a house and a large flag. With six sticks a boat, with seven sticks, a house with a slant roof; with eight sticks, a church, a light house, and a piano, with nine sticks, a dwelling house, a boat, a pair of scales, and a coffee mill.



Fig. 36.



Fig. 37.

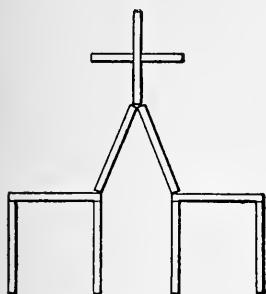


Fig. 56.

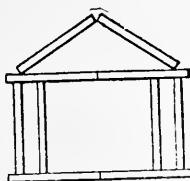


Fig. 57.

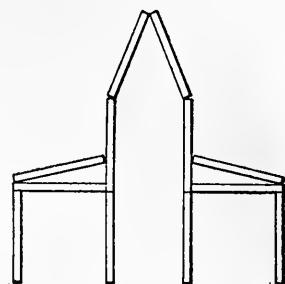


Fig. 63.



Fig. 58.

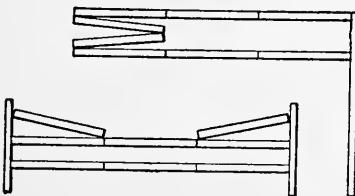


Fig. 59.

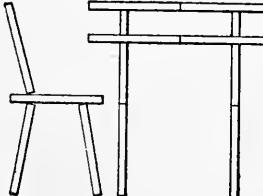


Fig. 60.

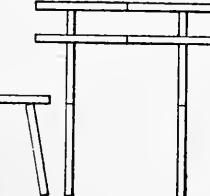


Fig. 61.

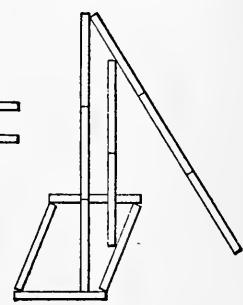


Fig. 65.

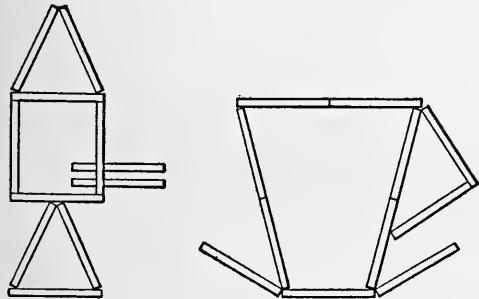


Fig. 62.

It is great fun for several to work at a farm or village, making on a long table the fences, houses, and trees, and using moss or any green stuff for grass, sawdust for sand, etc. As before, Hailman's bead people may represent men and women, and horses, pigs, etc., are easily made of the sticks. To make a pig, form an oblong of six sticks, and at the front lay a triangle for the head. A very short stick will form the mouth—a speck will make an eye, two short sticks will form ears, a short stick for tail, and four short ones for legs, compose the whole.

This idea can be worked out with long and short sticks and any number of animals made. To make a horse, make body same as for a pig, but put longer legs, and tail, and make a long neck. Your own idea of a horse will help you in this. To make an owl, form a large oval for body, in the top of which make a small triangle, place in the eyes and with short sticks outline the wings. A large chart of animals or birds made in this way is very pretty indeed.

Forms of Beauty may also be made with the sticks, the designs on the next page giving an idea of the work that may be done.

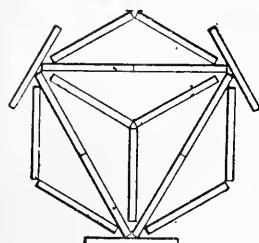


Fig. 66.



Fig. 67.

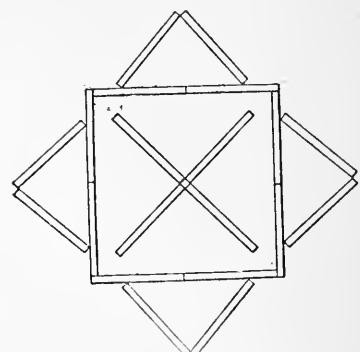


Fig. 68.

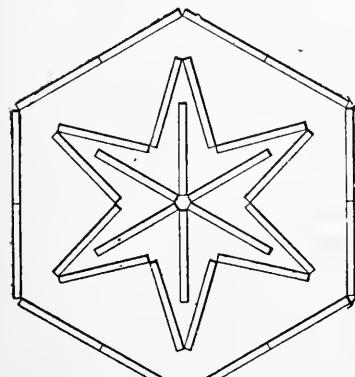


Fig. 69.

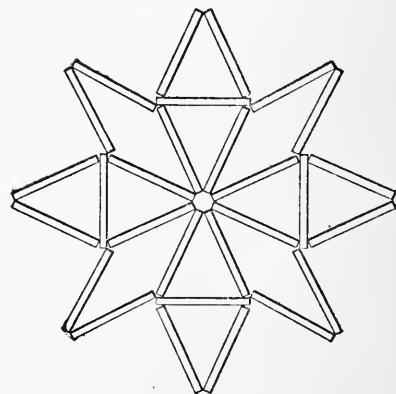


Fig. 70.

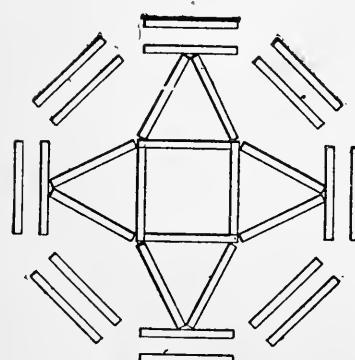


Fig. 71.

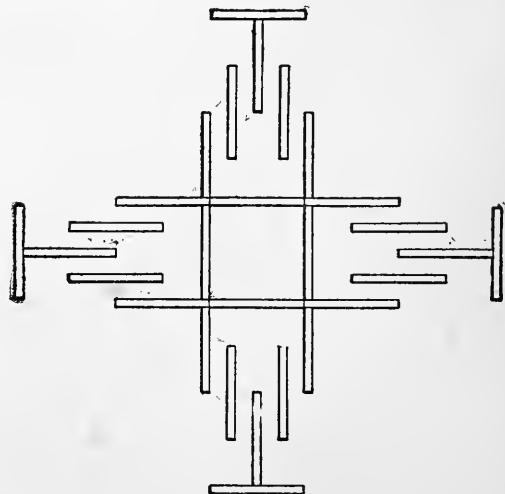


Fig. 72.

RINGS AND STICKS.

From these sticks which represent the straight lines we now come to the rings and half rings which represent the curved lines. The bought wire rings are of course best, but no wide-awake boy or girl need do without them on account of the cost, as they can easily be made out of wire, anyone can find some cardboard and with two spools can manufacture rings for themselves. Mark out a large circle and inside of this, with a smaller spool, mark a smaller circle. With a sharp knife these can be cut out, and a ring is the result. If the pasteboard is not too thick, or if heavy paper only is used, a great number of rings may be made in an exceedingly short time, but the wire rings are cheap, and a few cents saved each week from candy, etc., will soon enable these to be bought.

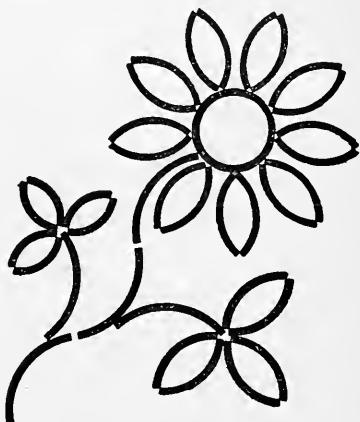


Fig. 23.

This gift consists of twelve whole rings of different sizes, eighteen half rings and twelve quarter rings. Simple combinations of these produce beautiful designs, as the circular line is of itself so beautiful that it suggests ideas of the beautiful in a higher degree

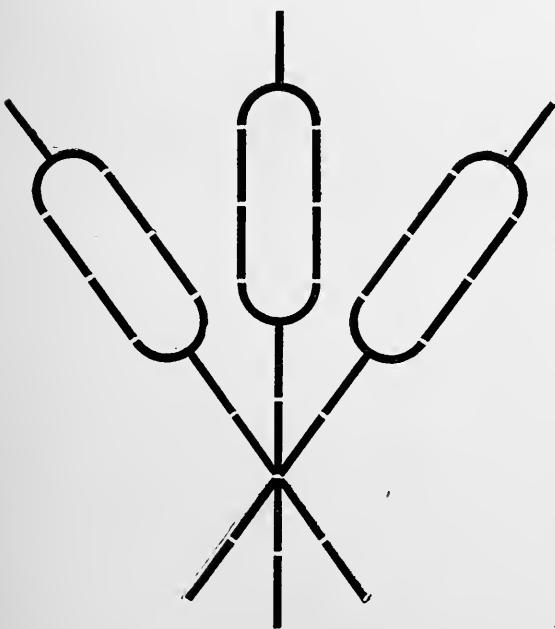


Fig. 73.

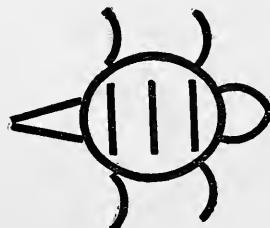


Fig. 74.

than anything else. This is illustrated in Fig. 23, a beautiful flower. It is also well to combine sticks and rings in designing, as shown in Figs. 73 and 74, when such a world of occupation is furnished as is a continual wonder,



Fig. 11.

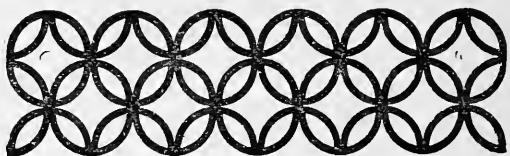


Fig. 12.

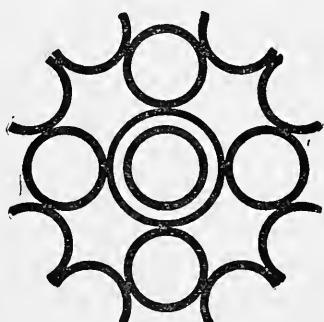


Fig. 13.

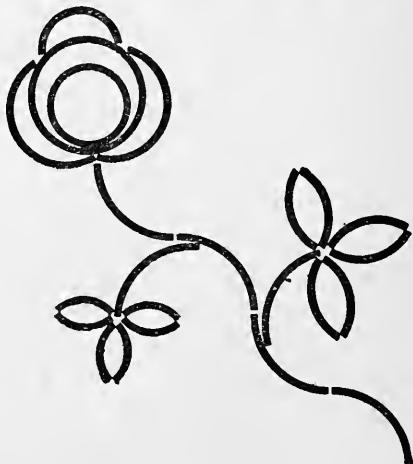


Fig. 14.

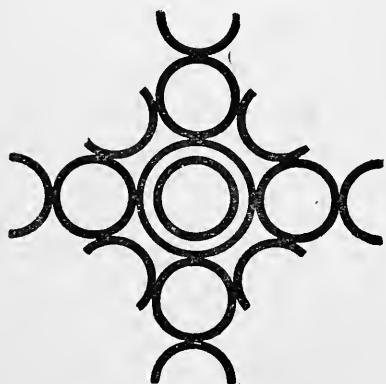


Fig. 15.



Fig. 16.

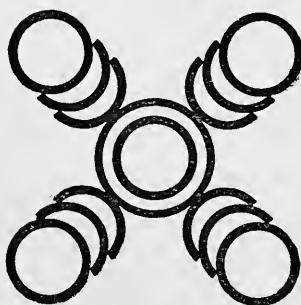


Fig. 17.

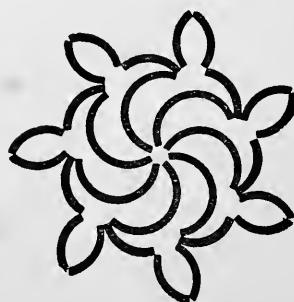


Fig. 18.

A baby coach composed of rings and sticks is quite comical---two circles crossed by two sticks make the wheels, a half ring forms the top of the canopy, while sticks connect the rings to the body of the coach, which is formed of a stick laid across the top of the wheels. A small half ring forms a foot board, and a stick projects back as a handle with which it is to be pushed.

Not only flower designs and forms of life, but also many designs for tiling, borders, oilcloth, etc., may be made, which is not only very interesting but furnishes amusement, which may be turned to practical account in after life. There are plenty of places ready for all who can make beautiful and symmetrical designs. It is one business that is not over crowded, and one that pays exceedingly well. We consider this work so valuable, that we have given two pages of forms, giving ideas for designs for decoration, for patterns of oilcloth, tiling, borders, etc., and many others which we hope will be an incentive to all to supply themselves well with rings. It is the possibilities of this gift, that makes it so valuable. It affords great scope for invention and original work, is preparatory to drawing, and free-hand designing, and as stated above may create a love for a work that may be turned into a pleasant and very profitable occupation.

After the designs have been made, they should be copied on the ruled slate first for experience, and then made with colored pencils on white paper or card-board mats. The flower designs may be produced in several colors and are especially beautiful. They make excellent covers etc., for boxes, which will be appreciated in the gift box; while the designs for tiling may be colored up with surprising results.

Besides combining the sticks and rings to make forms of life, they may also be combined to produce forms of symmetry or beauty, with very pleasing results. A fundamental form may also be made and a sequence of designs made by developing one form from the other. The same rules apply here as with the blocks and the same laws of symmetry must be observed. Care must be taken not to violate the law of opposites, and whatever change is made on one side must be followed by a corresponding change on the other sides.

The fundamental form may either take the general shape of the triangle as in Figure 26, the circle as in Figure 28, or the square as in Figure 30. They may also have two elements or forms, composing the whole—an outer and an inner one—of which one may be made entirely of whole rings, and the other of half rings, when one new form may be developed by changing the whole rings, and another form by changing the half rings.

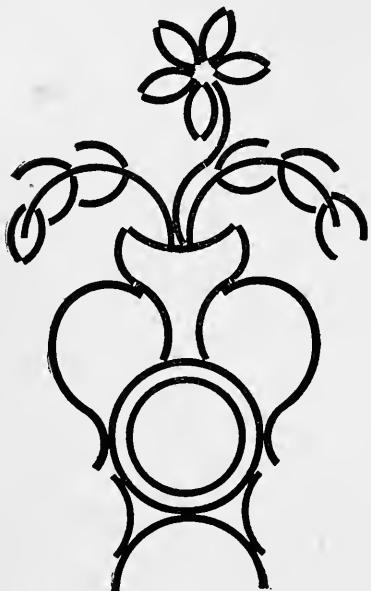


Fig. 25.

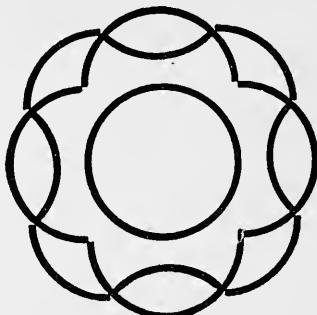


Fig. 28.



Fig. 26.

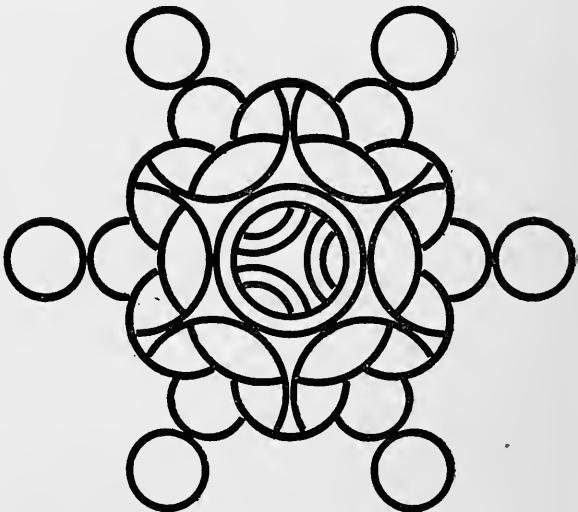


Fig. 29.

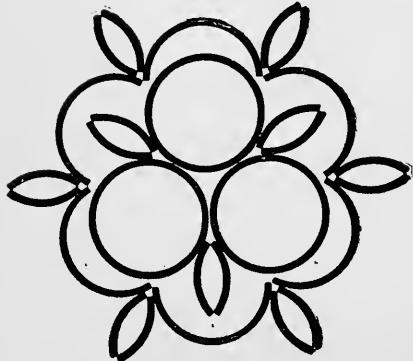


Fig. 27.

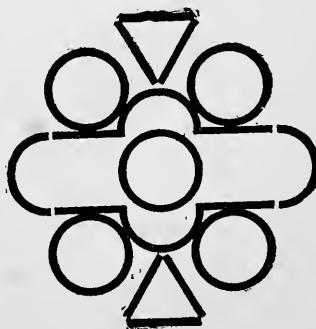
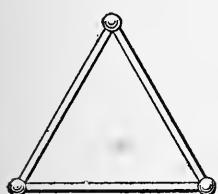


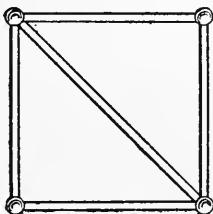
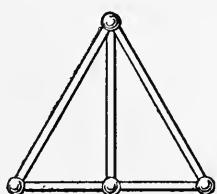
Fig. 30.

TOOTHPICKS AND PEAS.

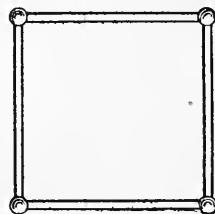
With toothpicks and peas we may not only preserve the flat designs already laid with sticks, but we can also build figures as complex as we desire. A box of toothpicks may be purchased for five cents, and with five



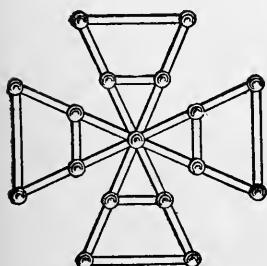
Figs. 1 and 2.



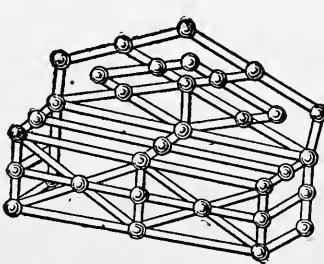
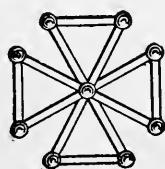
Figs. 3 and 4.



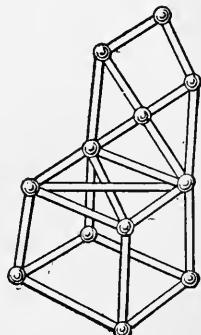
cents' worth of common dried peas, we have all the material we need for a nice occupation and a great deal of fun. Do not work with the peas, when either too hard or too soft. If they are too hard they will break, and if too soft the skin will come off and the two halves of the pea come apart. Soaking over night generally makes them just right for the next day's work. Dry for about two hours before using them, then they will allow the sharpened points of the toothpicks to enter them easily. Corks and wire may be bought if desired, but where toothpicks are used see that both ends of the toothpicks are sharpened to a very fine point, especially for the more complex work. Of course, the first exercises for little ones should be the triangle, square, oblong, etc., then, when experience has been gained, the squares, etc., may be divided and subdivided as in Fig. 9, after which designs may be made as in Figs. 11 and 12.



Figs. 11 and 12.



Figs. 19 and 20.



In complex designs, such as in Figs. 19 and 20, where three or four sticks pass through one pea, the greatest care must be taken. In Fig. 21, we have an octagon, which, if covered by paper, makes a good drum, or

with covered sides and bottom and a lid for a top, it becomes a cuff box, which will make a very acceptable present.

Various things may be used instead of peas, such as soft clay pellets, putty balls, etc., but peas are preferred above all. If the peas are too soft and come apart, notice the little leaves sleeping in their nice green cradle. Peas are also very nice to lay in designs either in sand or on the peg board.

The designs that can be made are numberless. Pigs, animals, houses, trees covered with fruit, fences, etc., can be made and a number of children working together will produce an entire village or farm in a very short time. Comical people may be made by using peas, and sticks of different lengths. A pea for a head, a short stick for neck, another pea for body to which arms and legs may be added. By putting a pea at the elbow the arms may be jointed and assume any position desired. Also if peas are put at the knee, the lower part of the leg may be turned so that the figure will appear to be running, jumping, walking, etc. These pea skeletons require care in making, but furnish an endless amount of fun for a crowd of boys and girls.

Whoever has tried peas-work, does not need anyone to convince them of the utility of it, or of the care and patience that are needed to produce a complicated object, but all are well repaid for the work done, by the beauty of the finished design. Letters, numerals, etc., may also be made in this way, and little ones greatly enjoy fastening together with peas, the letters, figures, etc., which they have learned to lay with sticks.

The designs made in peas work may be used as a model in the clay work, which comes further along. The one occupation is indeed a preparation for the other, and in one as in the other, all will take the greatest delight.

AIR CASTLES.

A number of the designs given, especially Figs. 11, 12, 15, 16, 18, 21 and 22, make beautiful air castles, pretty enough to hang in any room, and so light that they move with the slightest breeze. The cross (fig. 18) makes an especially pretty air castle, and is sometimes ornamented with small tassels, which are hung from each corner. Of course the air castles must be suspended from the ceiling with very fine thread, so as to give them the appearance of floating in the air.

These make very acceptable Christmas gifts, and the cross would be very appropriate for Easter. Original designs may be worked out, and decorated as desired, and all will be thankfully accepted at hospitals, or by people who are "shut-in" either in town or city.

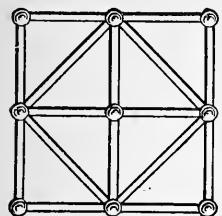


Fig. 9.

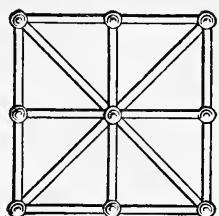


Fig. 10.

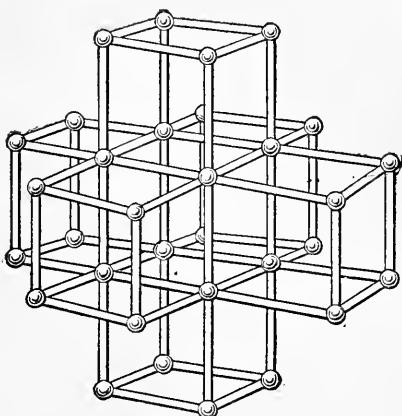


Fig. 18.

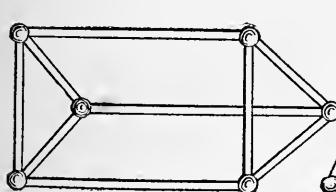


Fig. 13.

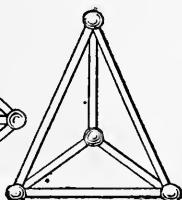


Fig. 14.

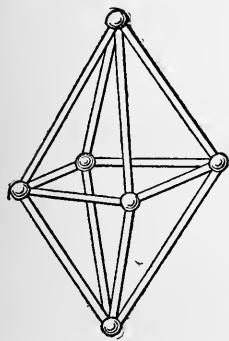


Fig. 15.

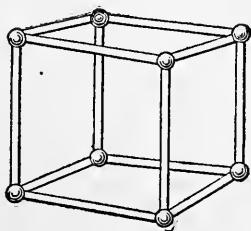


Fig. 16.

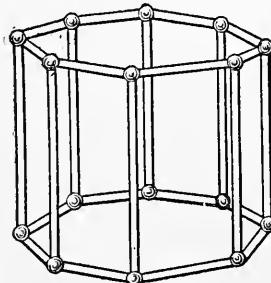


Fig. 21.

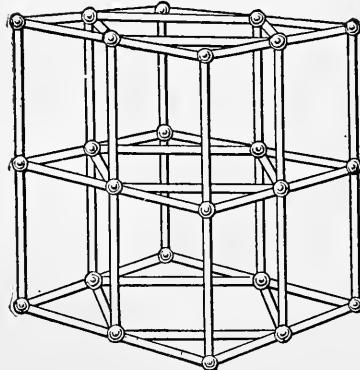


Fig. 22.

Figures 9 and 10 make very pretty sides of boxes, or they may be considered as fundamental forms which may be combined in many different ways and produce a variety of beautiful designs. Tents may be made after the form of Fig. 13, having an oblong for a foundation and triangles for sides, while the stick connecting the sides forms the point of the roof. A smaller tent may be made after the form shown in Fig. 14. A two-story house may be made from a square or oblong figure combined with a triangular figure as in Fig. 13. After experience has been gained, the house may be beautified, doors, windows and chimneys may be added and whatever ornaments are desired.

PERFORATING.

Pricking or perforating is preparatory to sewing and embroidering, and is fascinating work for both boys and girls. The materials needed are a piece of ruled paper, a pad made of soft blotting paper, and a pricking needle. All of these can be bought for a few cents, or they can be made from materials to be found at home. For a pricking needle, a hat pin may



Fig. 1.

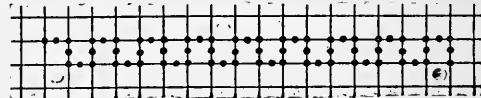


Fig. 2.

be used or a strong needle inserted in a cork. Steadiness of the eye and hand are the first visible results of this work, and this is followed by the use of the needle and the first principles of sewing and embroidering.

As usual we shall begin with the first steps and proceed to the complex designs. The net paper is placed on the soft pad and prickings are first made as in Fig. 1, and later as in Fig. 2, which is a combination of the vertical and horizontal lines. These have only been one line in length, but now longer ones may be attempted as in Fig. 3, which shows a combination of all four angles and forms a pretty border. Lying and standing oblongs two squares in length may now be made, and a running border of the standing oblongs, as in Figs. 4 and 5. After the design has been pricked, it may be brought out more distinctly by drawing on the lines and a great number of original figures may be made, borders, corner pieces, picture

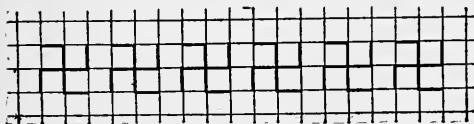


Fig. 3.

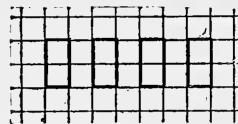


Fig. 4.

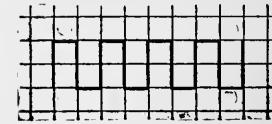


Fig. 5.

frames, book marks, etc. When it is intended to produce something complicated it is best to put the design on the net paper before pricking. If desired to have more than one design alike, a number of papers may be placed under the top one and the pricking done through all at once.

The designs in the figures already shown have been made with vertical and horizontal lines, but on the opposite page we give figures made of slant lines entirely, and others combining all three. Like the preceding, this work is of practical value and may create a taste for designing which may



Fig. 25.

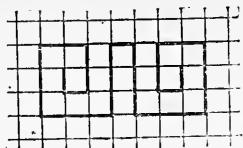


Fig. 26.

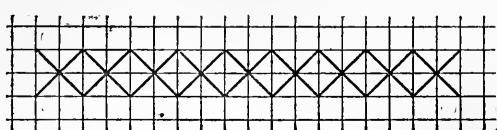


Fig. 40.

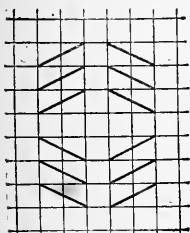


Fig. 27.

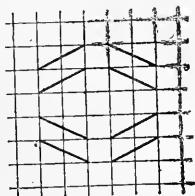


Fig. 28.

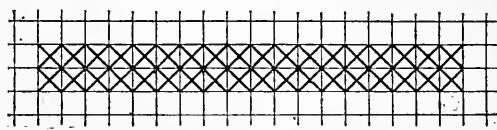


Fig. 41.

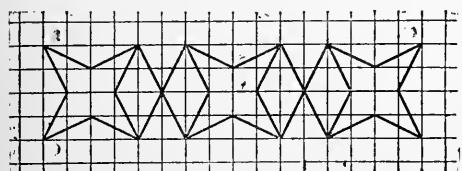


Fig. 29.

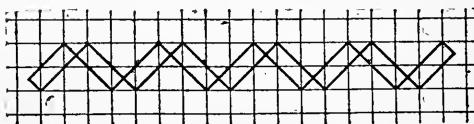


Fig. 42.

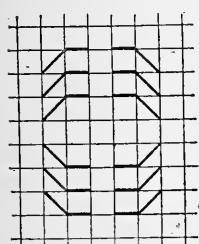


Fig. 30.

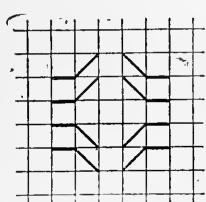


Fig. 31.

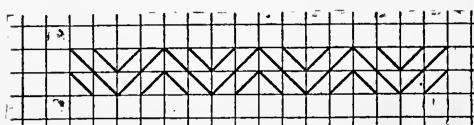


Fig. 43.



Fig. 32.

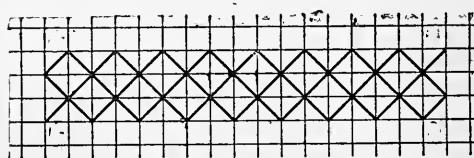


Fig. 44.

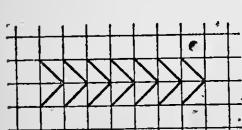


Fig. 33.

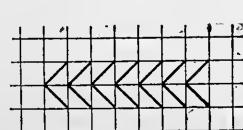


Fig. 34.

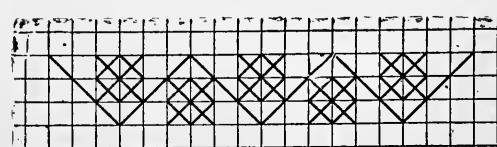


Fig. 45.

have an influence in after life. To aid the ambitious in these lines we give another page of designs, suitable for tiling, oilcloth, borders, grate fronts, etc., which will offer suggestions for making more complex work. After the design has been pricked, and drawn, the sewing begins. The simple designs should be attempted first and then proceeding to the complex. This is done by taking stitches from one hole to the other, with colored worsted or silk, going over the design a second time to fill all spaces left.

Some people criticise pricking, considering that the close looking will have a tendency to injure the eyes, but if used with discretion and in moderation there will be no injury, but the eye will be strengthened instead. In our estimation it is one of the most valuable as well as one of the most interesting occupations we have. For very young children use heavy cardboard not liable to be torn by the tangled threads, also large needles for pricking—(large darning needles make good ones) and heavy worsted. Older children and those more experienced will of course enjoy the lighter cardboard, smaller pricking needles, and finer worsted. If parents object to the pricking, cards already pricked can be obtained from the Milton Bradley Co. and certainly no harm will result from the sewing, but on the other hand, there will be gained a right use of the needle and thread, and a good beginning made for the regular sewing lessons later on.

TRANSPARENCIES.

A number of the designs furnished make beautiful window transparencies, and if a pretty design is well made they would certainly be appreciated by patients at hospitals or indeed by any of our friends.

Original designs may be made and pricked or pretty pictures may be traced from books and transferred by means of impression paper. Lay a piece of impression paper under the picture and a piece of white paper beneath. Then with a hard piece of wood cut to a sharp point, trace the picture heavily and the design will be produced on the white surface all ready for pricking. Or, if preferred, a piece of oiled paper may be laid on the picture and the outline drawn on it with a lead pencil, and then transferred by means of the impression paper to the card for pricking. Of course the designs which are to be used as transparencies must not be embroidered, but the holes left clear for the light to pass through.

Figs. 53 or 59 or any of the borders shown, may be pricked around the edge of the card as a frame for the picture. If desired the *frame* may be worked in a bright colored worsted or silk, or if preferred it may be drawn with ink or colored pencils.

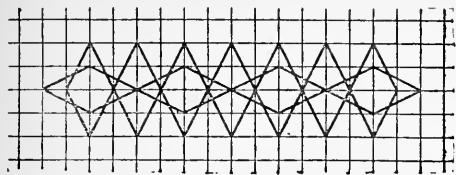


Fig. 49.

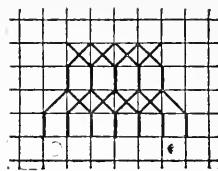


Fig. 54.

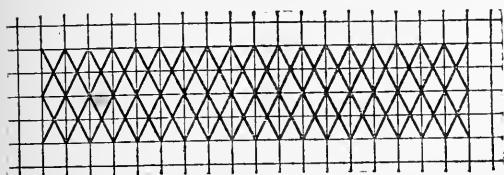


Fig. 50.

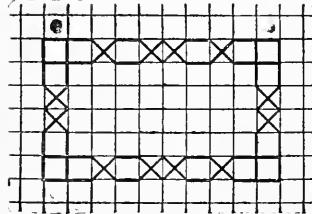


Fig. 56.

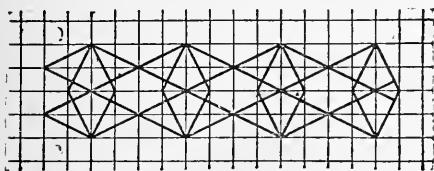


Fig. 51.

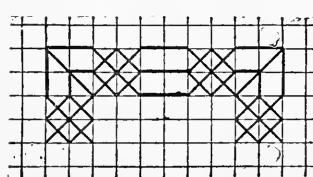


Fig. 57.

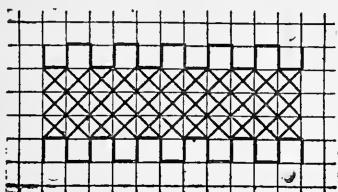


Fig. 52.

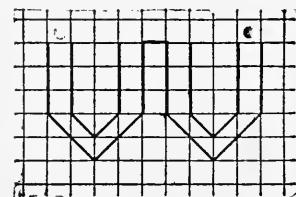


Fig. 58.

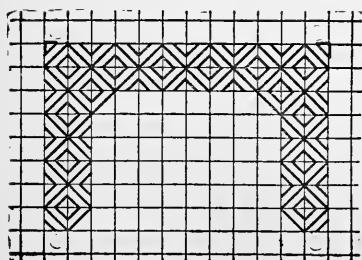


Fig. 53.

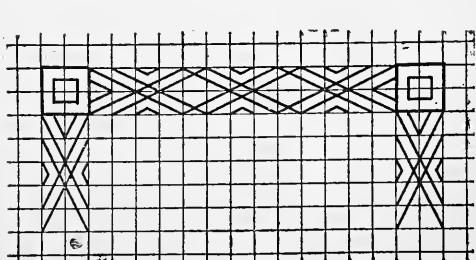


Fig. 59.

EMBROIDERING.

This is an occupation that goes hand in hand with the pricking of which we have just learned, and the same net paper may be used as in the

pricking, or what is better, the designs may be transferred to heavy card board—the materials needed then are a worsted needle and a good supply of bright-colored worsteds. The first embroidering is made by outlining figures, going up one hole and down another, and going around the second time covering the spaces left before. Figures in which the curved lines predominate are more difficult to do and should be left until experience has been gained. Experience will show that some figures



Fig. 62.

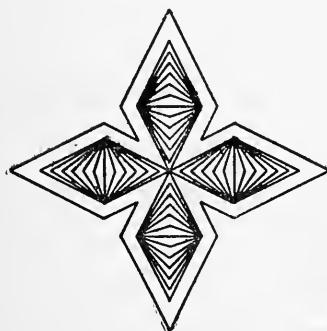


Fig. 63.

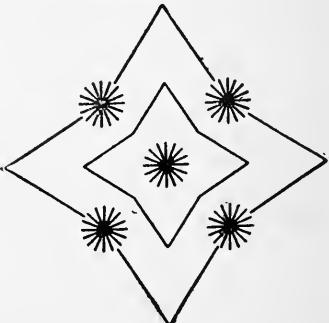


Fig. 64.

are better adapted to embroidering than others, and also show that it brings out the full beauty of designs which pricking alone could not do as in the Figs. shown. To develop the sense of color, the cardboard mats should be of different colors, with which the worsted used should harmonize.

If the paper is gray, use blue or pink; if it is blue, use orange or red, if red is used, green, white, or black will harmo-

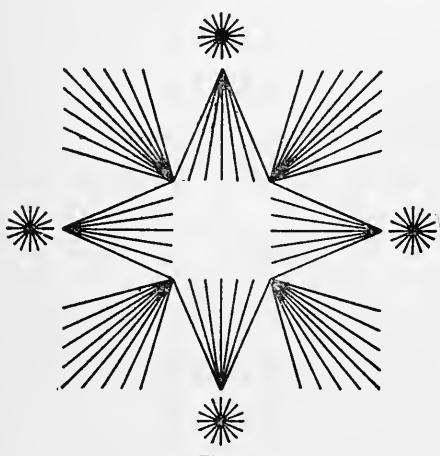


Fig. 65.

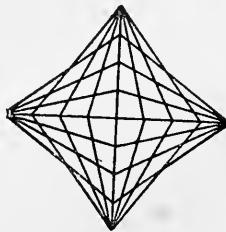


Fig. 66.

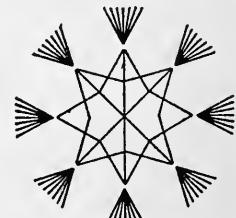


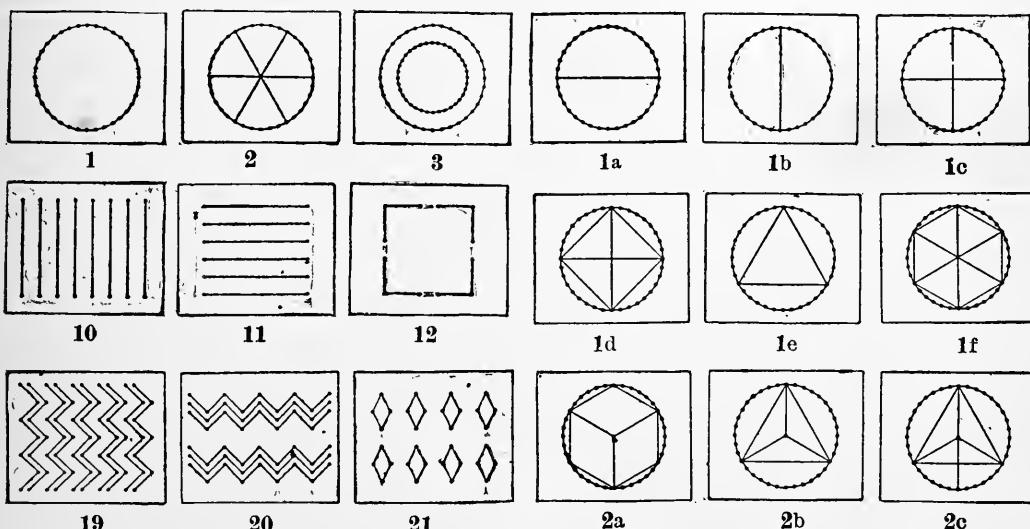
Fig. 67.

nize. When objects of nature, such as fruit, leaves, plants and animals are being

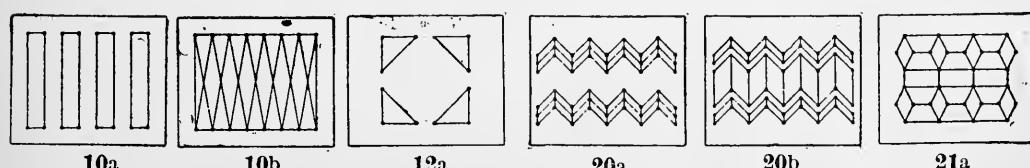
embroidered, use the colors that can be obtained nearest to nature:—Green leaves, brown earth, red apples and blue grapes.

SEWING CARDS.

As has been stated before some people consider that in looking at the card so intently as is needed to do the pricking, the children's eyes may be injured, but this is not the case, however, if the work is used in moderation,



but just like anything else it must not be used to excess or abused. However, this criticism has resulted beneficially to the youngest children, as it has resulted in a series of cards pricked and ready for sewing. These are perforated rather than pricked, having small round holes the same on both sides of the card, through which the needle may be easily put, and the



thread drawn without danger of breaking, as there is no rough edge to catch. They are carefully graded, the first one showing the first principles of the work and some simple arrangements of the holes as Figs. 1, 2, 3, 10, 11, 12, 19, 20, 21, while 1a, 1b, 1c, etc., show how the first simple designs

may be added to and beautified, and new designs developed from them, following the same principle by which we developed new figures from a fundamental form with the blocks, tablets, etc. Compare Fig. 3 with 3a, 3b, 3c, also 21 with 21a. A moderate amount of perforating with the

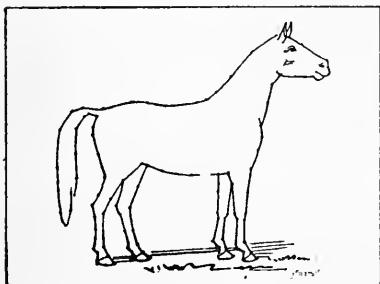


Fig. 12.

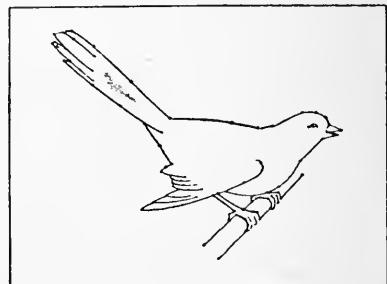


Fig. 48.

pricking needle is not only harmless, but very fascinating, and for this class of work cards may be purchased showing many forms of life, but original designs may be drawn and pricked, or any pretty picture copied for this purpose and transferred to the cardboard by means of the impression paper spoken of before.

The backs and bottoms of cane-bottom chairs may have very nice



Fig. 31.

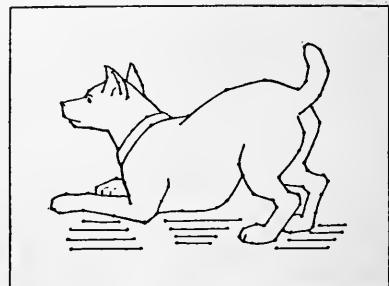


Fig. 192.

figures worked on them in bright-colored worsted, by laying a design and then embroidering up and down through the holes. Perforated chairs have designs already on them and by working from the outside to the center hole, a really very beautiful design may be made, generally after the idea of Figs. 62, 63, 64 and 65, shown in embroidering.

PAPER CUTTING AND MOUNTING.

For this most interesting of all occupations we need, first, a good supply of paper, a pair of scissors which do not have sharp points, and anyone who has not folded and cut before must provide themselves with a little patience for which they will be amply rewarded. As material for cutting, we will take squares at first, four inches each way. Fold diag-

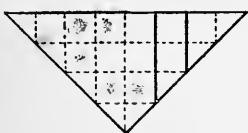


Fig. 5.

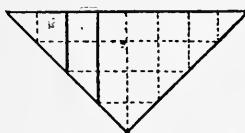


Fig. 6.

onally, bringing the points together; again fold points together, making four triangles resting on each other, and again repeating the same operation, we have eight triangles resting upon each other, which we use as our first fundamental form. This fundamental form is held in all exercises, so that the open side where no plane connects with another is always turned toward the left. In the first work, to produce exactness, the upper triangle should be divided into small squares of equal size, as in the ruled slate. This is a great help in making the vertical and horizontal cuts. After the hand and eye have been trained by experience these lines will not be needed. We have prepared two pages of designs; one showing the folding and cutting, and the other the completed design.

The simplest cut yields an abundance of various figures. If we make,

as in Fig. 5, two vertical cuts and unfold all parts, we have a square with hollow middle, a small square, and, finally, the frame of a square. The desire to preserve these forms is easily gratified in mounting the figures on white cardboard. Fig. 5 may be mounted in several ways,

one of which is shown in Fig. 5 B. The following examples show the manner in which the cutting is mounted: Fig. 5 A is Fig. 5 cut and mounted. Fig. 9 A corresponds to Fig. 9, 12 A to 12, and 20 A to 20, but most cuttings may be mounted in several different ways. With simple

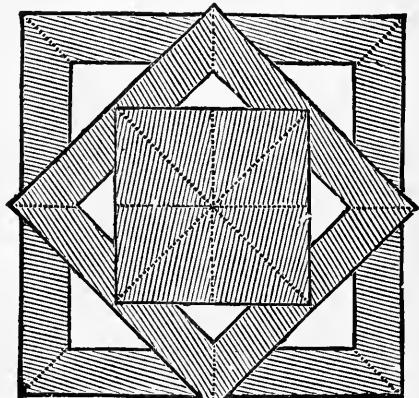


Fig. 5 B.



Fig. 132 A.

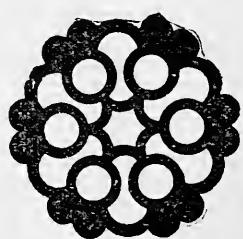
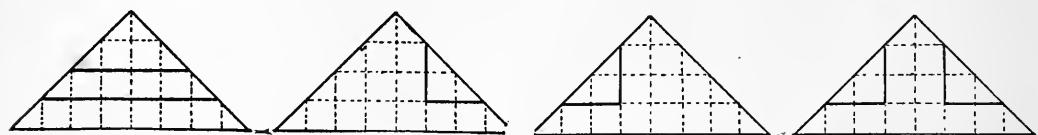


Fig. 165 A.



9

10

II

I2

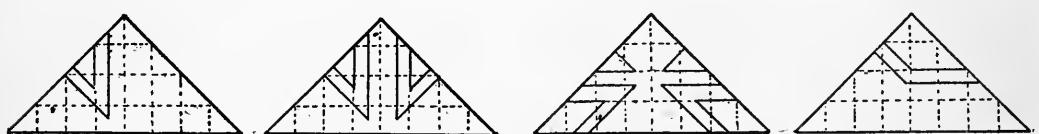


10

20

37

38

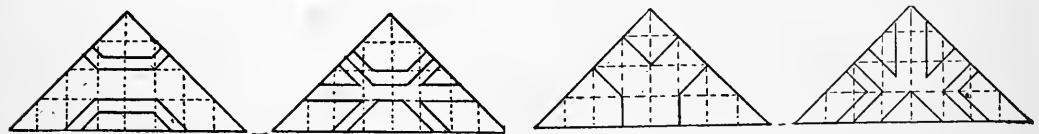


55

56

71

72



81

82

99

100

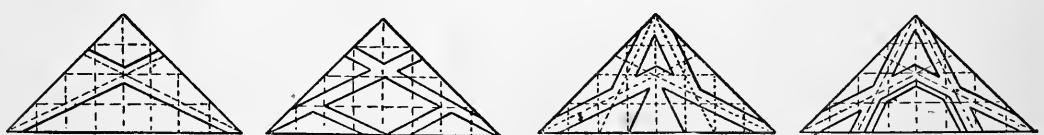


109

110

113

114



123

124

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128



129

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131

132

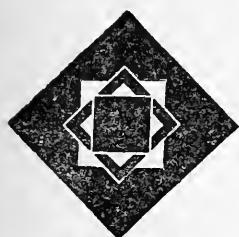


Fig. 5-a.

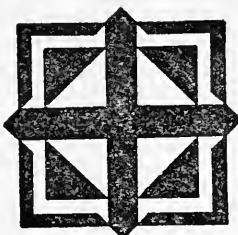


Fig. 9-a.



Fig. 12-a.

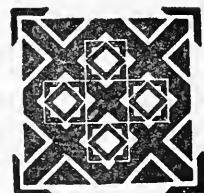


Fig. 20-a.

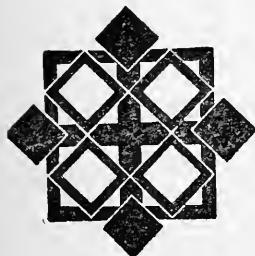


Fig. 37-a.

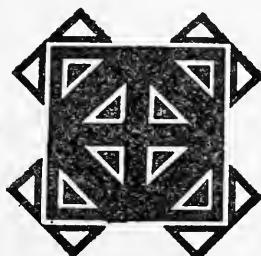


Fig. 56-a.

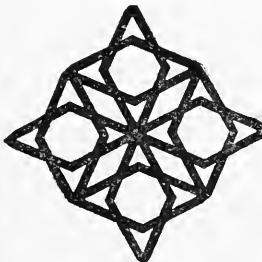


Fig. 128-a.



Fig. 150-a.



Fig. 71-a.

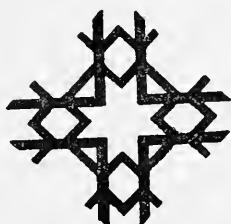


Fig. 82-a.

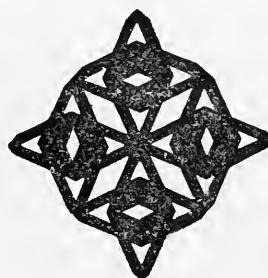


Fig. 129-a.



Fig. 163-a.



Fig. 100-a.

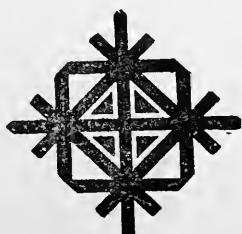


Fig. 108-a.



Fig. 124-a.



Fig. 159-a.

cuts, the clippings should be used, but if the main figure is complex and symmetrical, the addition of the clippings will be unnecessary—Figs. 132a and 165a, on former page.

In arranging the clippings with the larger cutting remember the laws of symmetry that have been observed before and in mounting, be very careful to get the centre of the cutting exactly in the centre of the square.



Fig. 147.

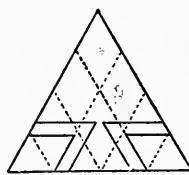


Fig. 149.

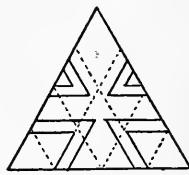


Fig. 150.

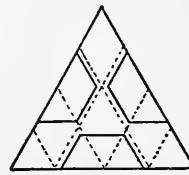


Fig. 158.

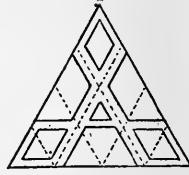


Fig. 159.

This can easily be done by putting a pin through the centre of the cardboard and also through the centre of the design.

A SECOND FUNDAMENTAL FORM is needed for the designs in Figs. 147-167. This is a six-fold equilateral triangle and is produced by first folding diagonally, halving the middle of the diagonal, and dividing again in three equal parts the angle situated on this point of halving. The angles thus produced will be angles of 60 degrees. The leaf is folded in the legs of these angles, by bending the one acute angle of the original triangle upwards, and the other downwards. By cutting off the protruding corners, we shall have the desired form of the six-fold equilateral triangle, in which

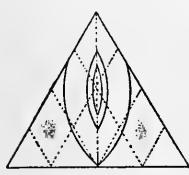


Fig. 163.

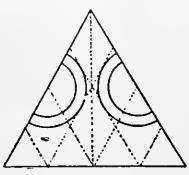


Fig. 164.

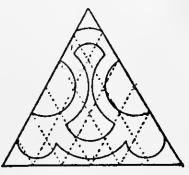


Fig. 165.

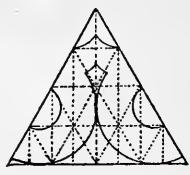


Fig. 166.

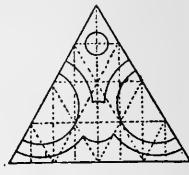


Fig. 167.

the entirely open side serves as a basis of the triangle. It is the oblique line, particularly, which is introduced here. The same fundamental form is used for practicing and performing the circular cuts, although the right angular fundamental form may be used for the same purpose. The course of development with curved lines is indicated in Figs. 163-167.

As experience is gained, figures of animals, plants, and other forms of life will be of interest and can easily be made. Squares are first used in cutting, but afterwards, the equilateral triangle, oblong and circle may be used. Delicate, lace-like patterns make decorations for sachet bags, lamp shades, box covers, needle books, napkins for lawn parties or festivals, linings for a pretty handkerchief box or basket, etc.

WEAVING OR BRAIDING.

Braiding is a favorite occupation for all young people,—it requires great care, but simple designs may be made by children only three or four years old, while young people from twelve to fourteen years old often have

to combine all their ingenuity and perseverance to make the complicated designs in weaving or braiding. The materials used for this occupation are sheets of paper cut into strips, which are left joined at the ends, as shown in Fig. 1, strips of paper of a contrasting color, and a long braiding needle. Fig. 2. For very young children, bright cloth may be used instead of paper for the mat, and strips of cloth in a contrasting color for the weaving. They can first learn the simple mat made by "one up and one down," and in the next turn, putting the strip down which was up before, etc.

After this may follow two up

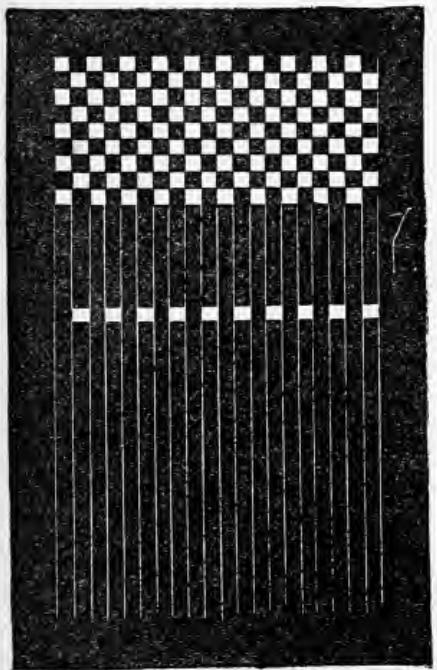


Fig. 1.



Fig. 2.

and two down, or three up and three down, or a more complicated design as in Fig. 3. This work allows rapid progress and gives great scope for original designs. A great many things can be made which are practical and useful, and will make splendid presents for the gift box, and many things prepared for Christmas presents. It is not absolutely necessary to have a braiding needle, but with one, the work can be done much more easily and rapidly and is not in such danger of being torn. When it is desired to *make* the mats, turn to the wrong side of the paper, mark an even margin all around, fold the two ends of the paper together and carefully rule and cut even strips, beginning at the fold and stopping at the margin along the edge. This gives a narrow strip which holds the slits together.

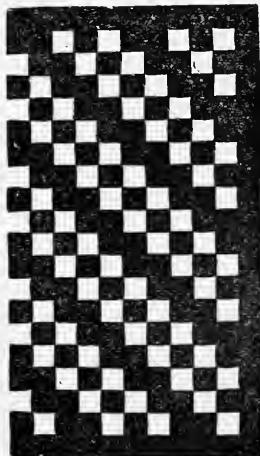


Fig. 3.

In making the strips for weaving, have them exactly the same width as the strips made in the mat, and be very careful to cut them perfectly straight or the beauty of the design will be destroyed. However the bought material is much more satisfactory than that which is made, at least until experience has been gained, and as it costs but little and furnishes a fine assortment of colored papers, mats, etc., it is advisable to purchase at least some for patterns and for permanent work. This can then be supplemented by materials gathered up at home.

This work makes beautiful mats for lamps or vases, box covers, books, etc. The mats may be cut in any shape desired, and when completed the margin may be cut off leaving a border of fringe. By using a little mucilage at the top of the fringe, the mat will be made firm. In the summer wide flags, or rushes can be braided into mats, also wide strips of bright colored flannel can be woven and made into iron holders, or mats for handling hot stove-lifters, etc. These things make splendid gifts to the servants and ones that are greatly appreciated.

FREE BRAIDING.

Obliquely intertwined strips, representing the so-called free braiding, or braiding without a braiding sheet, is also a very fascinating employment and one too, from which many pretty things can be made for the gift box or for our friends. This work is done as follows:—Cut two or more long strips of colored paper about $\frac{1}{4}$ inch wide. For these directions we will use green but of course any preferred colors may be used. Fold them in half their length. Now cut a number of SHORTER strips (white) and fold them in half their length. Put the two green strips side by side, but have the closed end of one strip above and the closed end of the other below. Then take a white strip and bend it at its middle; fold around the first green strip and through the second green one. The second white strip is applied in the opposite way, laying its closed end around the second green slip and weaving through the first one. By working in this way, alternately putting the open end at the right and then at the left, binds the figure. Using four green strips instead of two and not working to the full length of the strips, but cutting or scalloping the ends, produces a very pretty book mark. By using strips of different lengths a great variety of patterns can be made, such as houses, crosses, steps, etc. Narrow ribbon may also be used instead of paper and makes especially pretty book marks. Glazed muslin, leather, or straw may also be used.

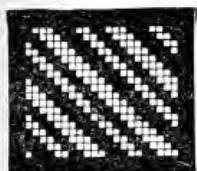


Fig. 41.

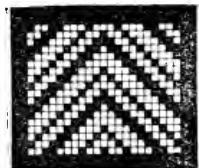


Fig. 42.

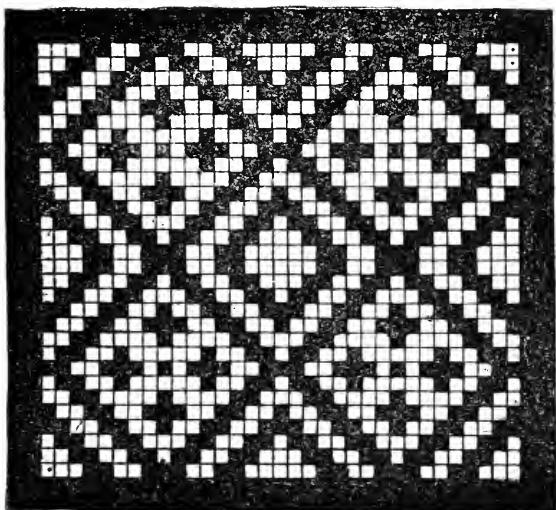


Fig. 40.

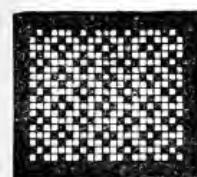


Fig. 43.

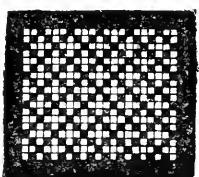


Fig. 44.

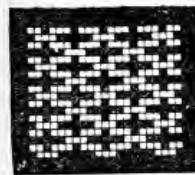


Fig. 45.

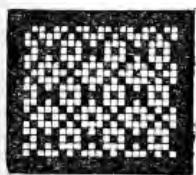


Fig. 46.

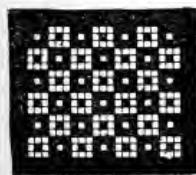


Fig. 47.

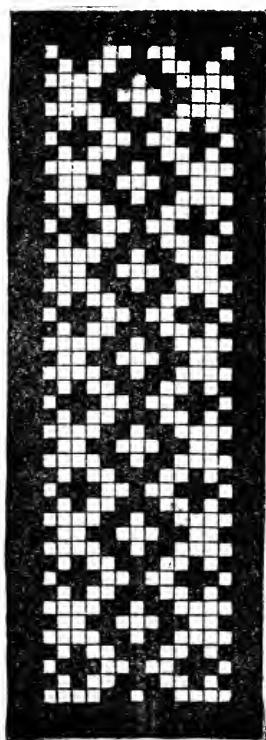


Fig. 48.

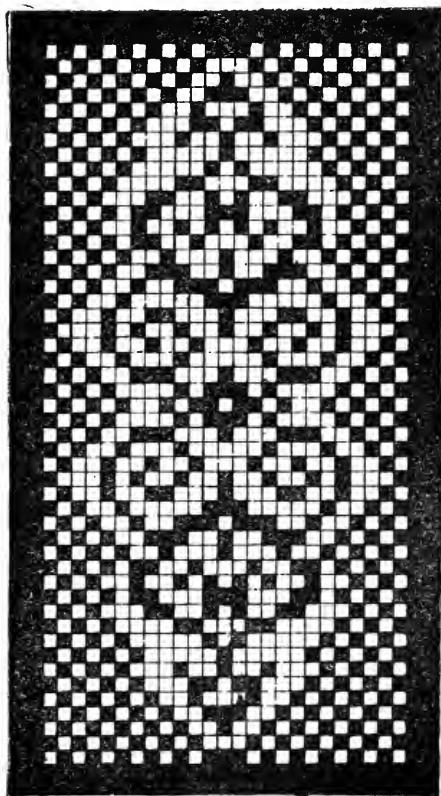


Fig. 50.

INTERLACING SLATS.

Most mothers will tell how, when they were children, they beguiled the long lonely hours by weaving designs with slats made from a slit up strawberry box, and surely an occupation of this kind should not be forgotten. Where strawberry boxes are not at hand something else can easily be substituted or slats of all sizes and colors may be bought.

The kindergarten material for this occupation consists of long, thin, bright colored sticks. The interlacing is done after the same manner as the free braiding, one up and one down, each row alternating so as to bind together. Two sticks, one laid horizontally and one laid vertically and bound by two slant-

ing sticks woven together (Fig. 1) is, of course, the most simple form. Fig. 10 shows how to weave a tree, while Figs. 19, 28 and 31 show how slats may be woven together to form picture frames, which make very pretty decorations for the summer parlor. They should be fastened at the corners with bright worsted, and enclosing a pretty picture make a very nice present indeed. These picture frames may be made very complex by having short sticks woven across the corners, etc., to suit the fancy of the maker. By laying two sticks vertically at some distance from each other, a third in a slanting position over them from right above to left below, and a fourth in

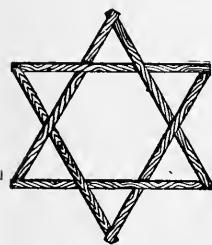


Fig. 1.

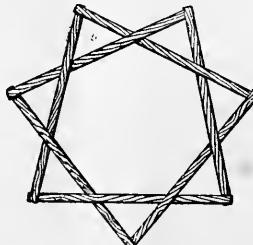


Fig. 10.

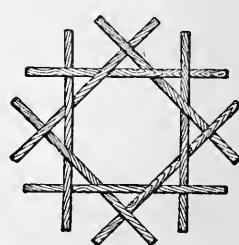


Fig. 31.

an opposite direction, the two latter will cross each other in their middle, by means of a fifth slat, sliding from right to left under the vertical over the crossing two and again under the other vertical slat, the whole

is made firm. By pushing the two vertical slats together at the top a new figure is produced, and the slight change of placing the horizontal slat in a higher position will produce a five-pointed star. An eight-pointed star and one that makes a very pretty picture frame is made by placing four slats, two vertical and two horizontal and weaving together with four other slats connecting the upper end of the left vertical stick to the right end of the lower horizontal stick, then the upper end of the right vertical stick with the left end of the lower vertical one. In the same way connect the lower ends of the vertical sticks with the ends of the upper horizontal stick. The frame may be made more beautiful and complex still by using double the number of slats; two vertical ones on each side, placed close together, and in the same way using two horizontal slats side by side and two slats to make each connection. A square frame is made by laying eight slats, using two for each side and weaving all together with two short slats across each corner. An oblong frame is made by using shorter sticks at the sides than at the top and bottom, and the frame may be made to fit a large or small picture by moving the slats toward or from the centre.

The fundamental idea in weaving these designs may be a square, triangle, octagon, hexagon, etc. In Figs. 17, 18 and 21 we see the triangle and in 27 we see the same form developed into a picture frame. In Fig. 19 we see the hexagon, in Fig. 28 the heptagon and in Fig. 31 the octagon. Fig. 12 is a square simply bound together, while in Fig. 30 we see the same thing developed into a figure of great beauty. In fact there is scarcely any limit to the designs that can be made, and after experience has been gained the older children can construct houses or log cabins with slant roofs woven together and again joined to the upper part of the house by weaving the sticks together. Windows, doors, etc., can be formed by moving slats up and down so as to make a large or small opening. Fig. 10 shows you how trees can be made and the whole can be enclosed with a fence woven of long and short slats. In this as in the other occupations described there is plenty of scope for the imagination and originality in designing. With these sticks many really useful articles may be made, such as paper racks, comb cases, match boxes, cornucopias, etc. When desired a heavy cardboard may be used for a back in such things as comb cases, etc., and the slats fastened together and to the back with red or bright colored worsted. A good whisk broom holder may be made of a number of slats with ends touching at the bottom and widening out at the top. Weave together, then cut off the ends of the crosswise slats to make a broom-shaped design.

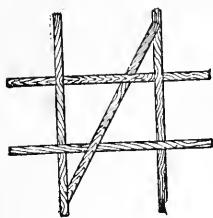


Fig. 12.

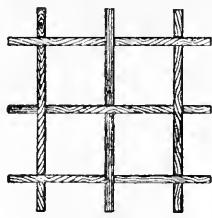


Fig. 13.

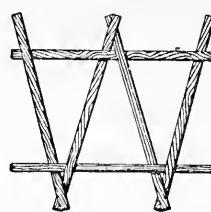


Fig. 22.

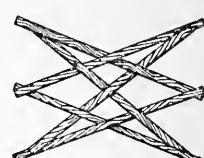


Fig. 23.

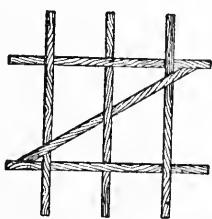


Fig. 14.

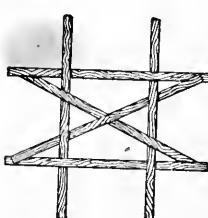


Fig. 15.

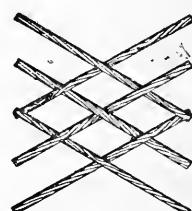


Fig. 24.



Fig. 16.

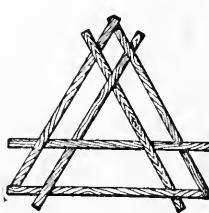


Fig. 17.

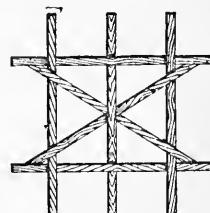


Fig. 25.

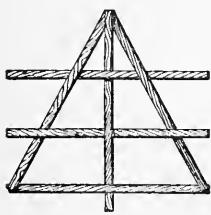


Fig. 18.

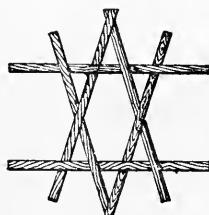


Fig. 20.

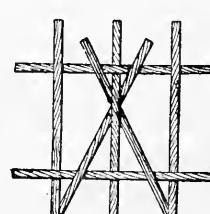


Fig. 26.

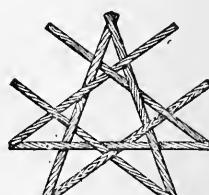


Fig. 27.

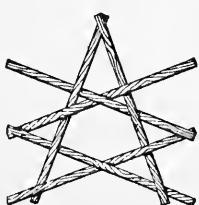


Fig. 21.

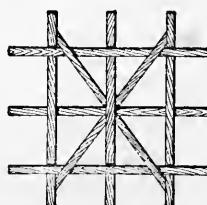


Fig. 29.

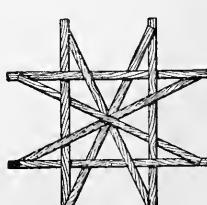


Fig. 30.

INTERTWINING.

Intertwining is an occupation somewhat similar to interlacing, but where we formerly had sticks, somewhat flexible, here we have strips of paper, easily bent or creased in any way we desire. The material needed now is colored paper, alike on both sides,—this should be cut in strips eight to ten inches long and one-quarter of an inch wide. Be careful to make the angles exactly correct, and try to avoid creasing them more than once. In fastening the ends use but a mere drop of paste, and aim at clean, neat, accurate work. Begin by making such simple forms as squares, triangles, etc., then make more complex designs by weaving two designs of a kind together. (Fig. 6.)

After experience has been gained, intricate designs, such as Figs. 17, 20, 21, 22, may be attempted. There is plenty of room for individual work, and papers blending in color may be used in the more intricate designs, and one or more strips used. Fig. 18 requires but one strip, while Fig. 17 requires two.

A variation in the figures may be made by not only pinching and pressing the strip where it turns corners or forms angles, but by folding it in a rosette; to do this, when about to turn a corner, bend the strip first toward the right then down, and then toward the left, when one end is pushed through under the other; Fig. 9 shows a neat way of turning a corner. Whenever a design is completed—neat, clean and carefully made—it should be mounted as before on white cardboard,

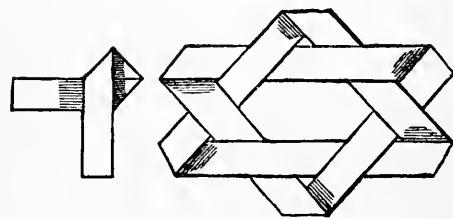


Fig. 9.

Fig. 6.

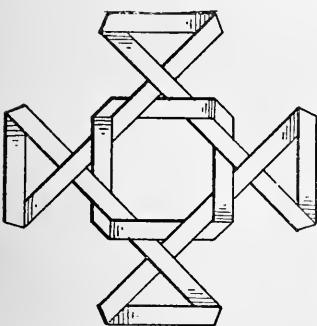


Fig. 17.

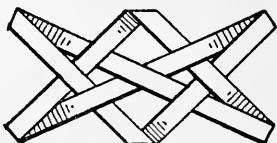


Fig. 18.

and saved for a future gift to some child or friend. This work is too difficult for the little ones, but we have something for them, too—pussy ladders, paper chains and candle lighters are all pretty, all easily made, and will keep the little ones happy while their older brothers and sisters are hard at work with the intertwining. Candle lighters are, perhaps, the most easily made. First, cut some paper into nice, long strips about one-half inch wide. Hold the strip in the left hand, and place the upper corner of the right end between the thumb and

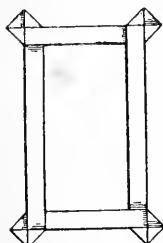


Fig. 12.

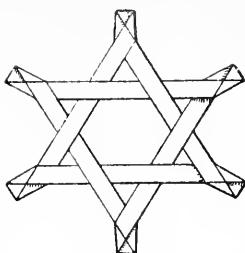


Fig. 13.

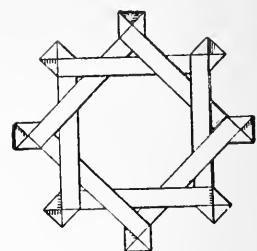


Fig. 14.

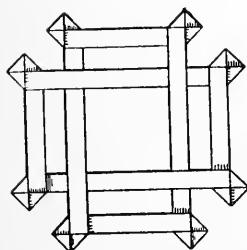


Fig. 15.

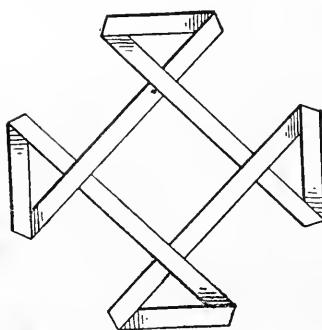


Fig. 16.

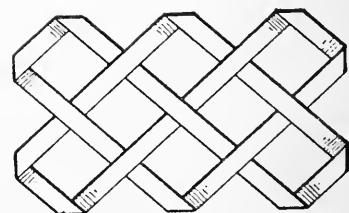


Fig. 17.

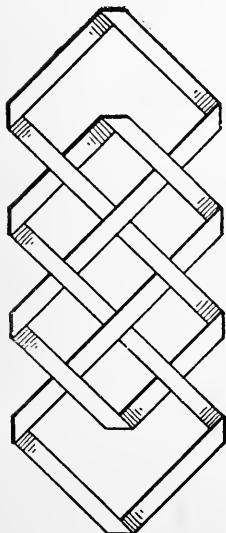


Fig. 20.

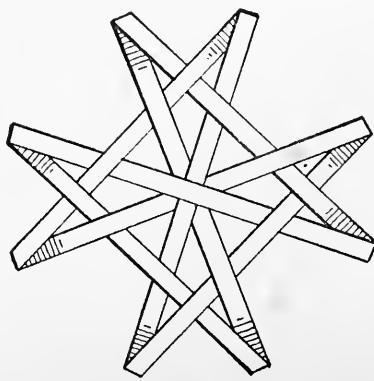


Fig. 21.

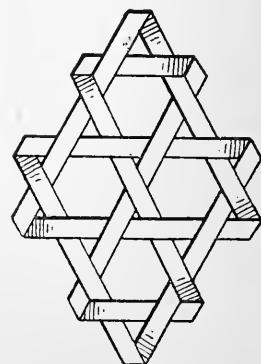
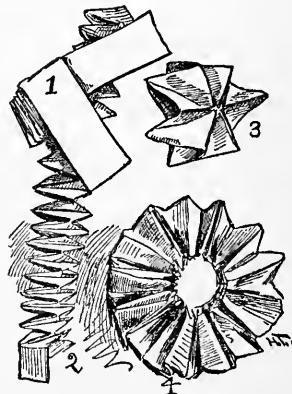


Fig. 22.

pointer figure in the right hand. Roll the paper, pulling gently with the right hand, while the left hand holds the paper firm. At the end pinch the strip back firmly and it is done. Mamma will be pleased with these, or a number of them may be made for the gift box and may be tied in a neat bundle with a bright piece of narrow ribbon or worsted. If made of different colors the package looks much prettier than though all are white.

PUSSY LADDERS.

For PUSSY LADDERS cut strips of colored papers very straight and about half an inch wide. Hold one vertically in the left hand, place a second strip horizontally across the first exactly at the edge, and be sure the edges are straight and even. Fold the lower paper up over the second, then take the second and fold straight back to the left, then the one at the top and fold down. Work alternately back and forth and when the strips get short, paste others on until the pussy ladder is as long as desired, when it can be fastened by pasting the ends together. A pussy ladder just long enough to make a circle may be called a flower, while longer ones may be made for crowns, chains, bracelets, etc.



PLAITING.

This work is done similarly to the way in which hair is braided excepting that each time a piece of paper is used it must be turned in order to keep straight edges. The paper used should be alike on both sides and generally only one color of paper used. However, if a "four-plait" is made, the piece which is held straight and which weaves up and down through the length of the plait, may be of a contrasting color. The papers should be cut very evenly and pasted neatly together at the top and bottom to keep the pieces from coming apart. These plaits make very nice book-marks, napkin rings, dolls' belts, etc. For a very small child strips of cloth may be used, instead of paper, as these need not be turned and there is not the same difficulty in keeping the edges straight. From the cloth plaits, rugs or mats may be made. If pretty colored cloth or silk is used and the work done neatly, the plaits may be woven together when finished, as in Fig. 1 in mat weaving, when they will make a very pretty cover for a sofa pillow or floor cushion, according to the material used. Young people always take endless delight in making these things, and very little ones in this way learn to braid their own hair.

PAPER CHAINS.

We have kept the best for the last—paper chains are lovely to make and can be used for so many nice things that neither large nor small boys or girls ever think of getting tired making them. Cut pretty colored papers into strips about three inches long and $\frac{1}{4}$ inch wide. Have at least two colors and keep each color in a little box of its own. Now, get a small dish, put a little paste in it, get a toothpick for a brush, and you are ready to begin. Make the first loop by pasting the two ends of a yellow strip together. Now, get a blue strip, run it through the yellow loop, paste the ends of the blue strip together and another loop is done, get another yellow strip, run it through the blue one, fasten, and go on as before until the chains are as long as desired. The different colors used will show up better, if three or four yellow ones are used and then the same number of blue. Of course, any two colors that are preferred may be used, or the chains may be made of one color only. A red, white and blue chain is very pretty and is best made by making three red loops, then three white loops and then three blue loops, then three red again, then three white and three blue, etc. Chains, bracelets, necklaces, etc., may be made to wear and beautiful curtains for the playroom window, made by simply hanging a great number of chains on a string that has been stretched across the window frame; make the chains a little longer than the lower sash so they can be draped back, and the result will be charming.

Bright paper chains make excellent drapings for porches, or piazzas, when it is desired to have the house decorated. They can be draped in festoons, and by crossing each other can be made to form designs that will give a very artistic effect. Short chains may be suspended from the place where one chain crosses another, or a bunch of small flags may be added with very good results. These same chains made of dark green, festoon a room beautifully for Christmas. Then the loops may be caught up with dark red chains, and where two loops cross, a bunch of dark red paper flowers will give a very pleasing effect. Chains for the Christmas tree should be made with very fine loops and may be made of any bright colored paper, but gilt is generally preferred. Chains also decorate rooms nicely for suppers, fairs and festivals. For outside decorations, for lawn parties, porch festooning, etc., the loops may be made of very wide strips of paper, just as wide and as long as desired. For the Fourth of July, Memorial Day and political occasions, the red, white and blue chairs are generally preferred for the patriotic effect they have.

PAPER FOLDING.

The sheet of paper for folding is the simplest and cheapest of all materials for Kindergarten occupation, and furnishes a multitude of instructive and interesting forms. The greatest care and cleanliness in

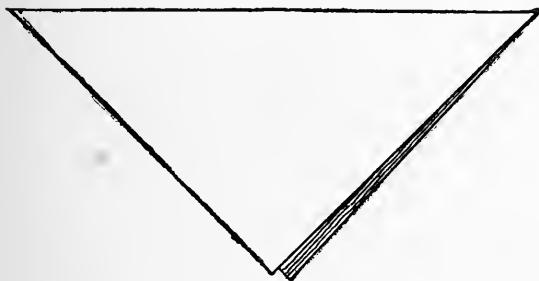


Fig. 2.

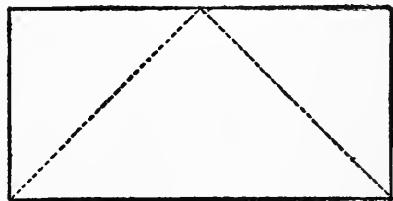


Fig. 5.

the folding is necessary, because paper carelessly folded and cut makes very unsatisfactory work. There is absolutely no limit to the number and variety of forms that can be produced, so that it offers exceptional value, not only as an occupation, but also as to the discipline and training it gives both to mind and fingers, and the artistic value of the forms that can be made.

In beginning, take a piece of paper, about four inches square, place it on the table with one corner toward you; fold the upper corner to meet the lower, as in Fig. 2; open and fold the right corner to meet the left

corner; open again and fold the right side to meet the left side, and then fold the upper edge to meet the lower edge. Open. We now have our square crossed by four lines, two diagonal lines running from corner to corner, a vertical line running from top to bottom and a horizontal line from right to left. If the folding has been carefully done where the lines intersect is the exact centre of the

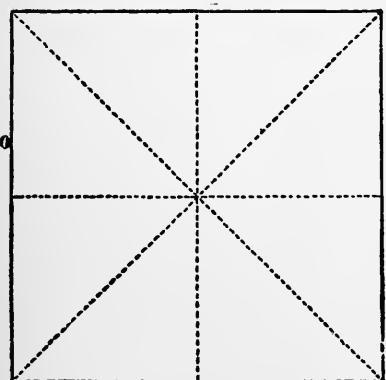


Fig. 6.

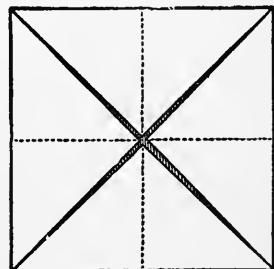


Fig. 9.

square. Now, fold each corner, making all four meet exactly at the center, Fig. 9. Again take each corner and fold to meet at the center and we get the fundamental form for a series of forms of life. But still richer forms of

life can be obtained if the corners are again folded to the centre, and each edge in turn folded to the lines running vertically and horizontally through the centre. The square is now divided into 16 small squares and a great number of triangles. Bending the paper down all around the square, at the 1st crease, and pinching the corners, makes a table-cloth as in Fig. 13. Hold the square with the lower corner toward you. Bend the upper triangle to the wrong side of the paper, turn the edge just formed back against the line running to lower corner, half of new edge on each side of line. TURN UP the paper at the right and left sides of square pinching the back which should now be shaped like a triangle, and turning down the front edges in a triangle on each side and we have a chicken. This same fundamental form, by a few simple changes, becomes a boat, a basket, a crown, a cup and saucer, etc.

For Beauty forms, crease just the same as for forms of life, being careful as before to make a deep sharp line, one that will allow the paper to turn on it easily. Now press the middle of the upper and lower sides, then the remaining sides to the centre of the square as in Fig. 19. Fold each triangle to the left and we have a pinwheel. Fold the over-reaching triangles back to the centre of square and the points again back to the edge as in Figs. 21 and 22,—this forms a small triangle which when pressed open will form a small square, Fig. 23,—turning each corner of this square back we make Fig. 24. Fig. 25 can be made by simply opening the standing triangles of Fig. 19, and pressing gently down, bringing the point of each triangle to the centre of the square; 4 small squares on the large square are thus made, which is the fundamental form from which the foldings shown in Figs. 26–34 and many others may be developed. In fact, the number of designs that can be made is infinite, a slight change in the folding producing a very different design, and by cutting out or coloring, a new and pleasing change is added. This occupation requires cleanliness and care and gives such delicacy of touch and dexterity of fingers as is scarcely given by any other kindergarten work, and is preparatory to the plastic work given in another department. On account of its great practical value and the lasting benefit that may be derived from it we give a large number of designs. On page 72 we show a new fundamental form from which another series of foldings may be made.

Inverting Fig. 9, we have Fig. 10, and again folding each corner to the centre, Fig. 11, we have four triangles on the top, Fig. 35, and inverting the whole paper we find four small squares on the bottom, Fig. 36. This is the fundamental form for the series of foldings shown on this page, and from

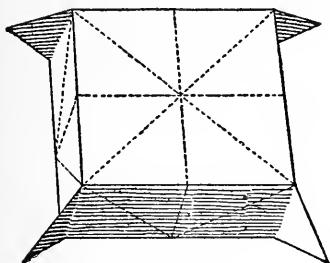


Fig. 13.

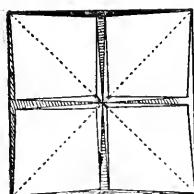


Fig. 25.

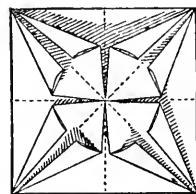


Fig. 26.

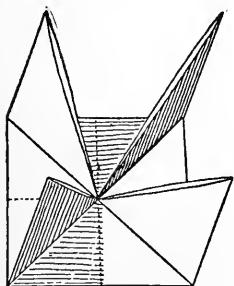


Fig. 19.

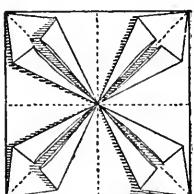


Fig. 27.

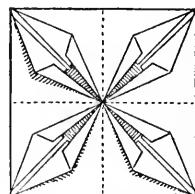


Fig. 28.

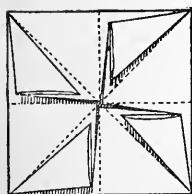


Fig. 21.

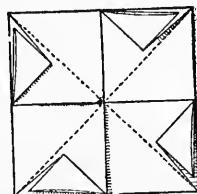


Fig. 22.



Fig. 29.



Fig. 30.

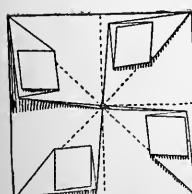


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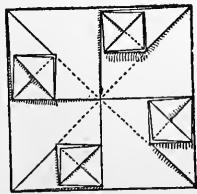


Fig. 24.

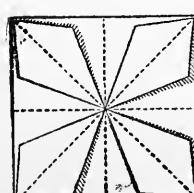


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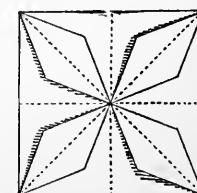


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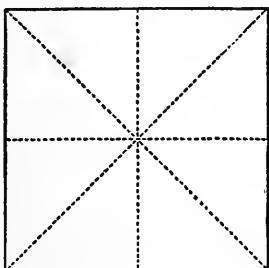


Fig. 10.

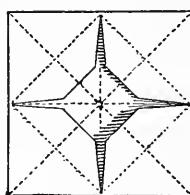


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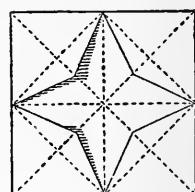


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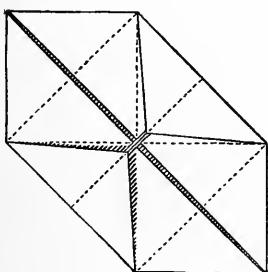


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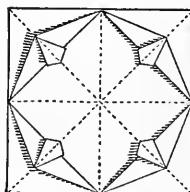


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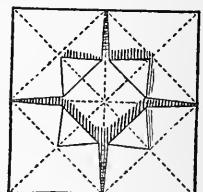


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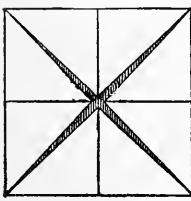


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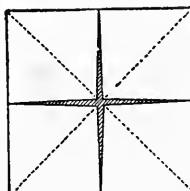


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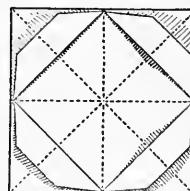


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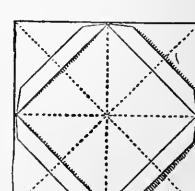


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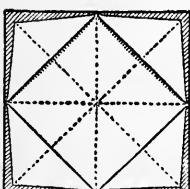


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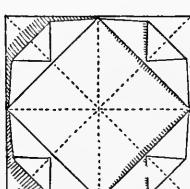


Fig. 38.

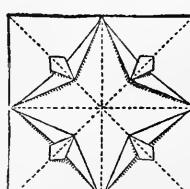


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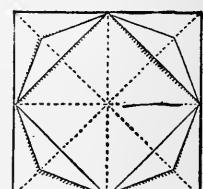


Fig. 46.

which any of these beautiful designs may be made, the same law of opposites applying to this work as in all our other designing. If papers are used now which are unlike on each side or which have gold paper pasted on to a bright color, the designs from 37 to 46 can be made especially beautiful and well worth mounting and presenting as an Easter or birthday gift to any of your friends. The triangle or circle may also be used for folding, and the same rules will apply to them as to the square, so that minute directions for this work need not be given.

Little Ones' Own Corner

OR

PRETTY THINGS TO BE MADE FROM
HOME MATERIALS.

SOAP BUBBLES.

Soap Bubbles with Empty Spools.—Soap bubbles are enjoyed by both large and small, and any child provided with a little water, a cake of soap and a bubble pipe will need no further amusement for some time to come. If a pipe cannot be gotten conveniently, AN EMPTY SPOOL will do just as well, or bubbles may be blown with a straw split at the end. Wet the soap, dip the spool in the water and then hit the soap gently with the flat end of the spool. A bubble will get on the end of the spool, blow gently, and the prettiest of bubbles can be formed. It is generally best to take the spool back and forth from the soap to the water several times. Two children playing together can make "long bubbles." One should blow a bubble, and the other gently put their spool against it, when the bubble will adhere to both spools, and by both blowing a long oval bubble can be made.

Use only a little water, make it thick with soap suds and put into it about a teaspoonful of glycerine. This will make the bubbles very much brighter and make them last a long time. A soap bubble party is enjoyed by both large and small, when prizes to those making the largest or brightest bubble or to the one whose bubble lasts longest, will add greatly to the interest of the game.

New Tricks with Soap Bubbles.—Here is an explanation of the way to blow three soapy globes one inside of the other. It is easy enough to blow three soap bubbles one inside of another. It is very simple when you know how, and here is the explanation of the trick. In the first place the important matter is to have the right kind of water to make good bubbles. Take some soap containing a large amount of glycerine, or better still, take one-third of a part of chemically pure glycerine and one and one-third distilled water containing a little oleic acid natron. Make two tubes out of rolled wrapping paper, covering the paper with mucilage on both sides before rolling it up. Let one tube be about an inch in diameter at

the outer end and the other two inches. Whip the water up so that it is soapy, and after a little experimenting, if soap is used, the proper consistency will be obtained, so that the bubbles stand well. Do not blow the bubbles in too warm a room, as the evaporation bursts them. Then cover a plate with a thin layer of the soapy water. Blow a bubble from the widest tube and lay it gently on the plate. Soak the other smaller tube in the soapy water, so that it is wet some distance from the outer end. Then very gently insert the tube and blow a bubble with it in the large bubble already on the plate. Now you have two bubbles inside of one another. To make the third, take a common clay pipe, wet it well on the outside in the soapy water, and then inserting it very gently into the inner of the other two bubbles, blow a bubble, not too large, and fill it with smoke through the pipe to make it more distinct. Release the bubble from the pipe end, withdraw the pipe and you have three bubbles miraculously inside of each other, or at least it seems miraculous to any one who does not know how it is done.

SPOOLS.

Dancing Peas.—Here is another use for the soap bubble pipe, or an empty spool. Push a pin half way through a green pea, making the two ends as nearly as possible the same weight—i. e., let the point come a little more than half way through. Then break off the stem of a common clay pipe, and the toy will be completed. To make the pea dance put it on top of the pipe stem, the point of the pin sticking down the bore. Throw your head back with the pipe in your mouth so that the stem may be held vertically and blow gently. This will make the pea rise. Keep blowing harder until the pin rises entirely from the pipe and is supported in the air. It will now begin to spin round and round and turn over and over, all the while bobbing up and down, as long as the current of air is kept up. The dance may be changed by pushing the pin up to its head. The pea will now rise to the top of the pipe and dance slowly and with great dignity around the edge, or, if the blast is a little stronger, it will spin rapidly unless the blower stops to laugh, when it is apt to fall into the open mouth below.

Be careful the pea is too large to go into the opening either of the pipe stem or the spools and a great deal of fun can be had. When a spool is used simply put the pin with the pea on it in one end of the spool and blow. A round piece of paper put on the pin before the pea is put on will help it stay up in the air longer.

Spool Tops.—Still another use for empty spools and one that will enable every boy to have as many tops as he desires, is to make spool tops. Cut a spool in two pieces, fit into the opening a round stick, sharpen the lower end of the stick to a fine point and the top is done. The length of the stick depends on the size of spool used, but should not be too long. Cut out circles of paper, paint one half one color, and the other half another color, or some may be painted in rings of different colors. When placed on the tops and in motion, the different colors blend and produce other colors. For instance, a circle painted half in yellow and the other half in blue, will appear all green when the top is in motion. One painted half in blue and half in red will appear purple, etc., while a dark red and white will appear pink. Make a number of tops, start them in motion and see how many can be kept going at one time. If nicely painted they will look very pretty, and after you have had a little experience at least ten or twelve should be kept going at the same time.

Spool Knitting.—Here is another use to which empty spools can be put. It is the old-fashioned knitting on four pins and a spool, which delighted all of us in our younger days. Instead of pins, smooth, slender nails can be used. Drive them in so that they are a little over half an inch high. Odds and ends of worsted may be used up in this way and make the work all the more delightful, while the combination of colors makes the work very pleasing when done. This spool work when finished may be made into long reins for playing horse, when a few bells sewed on the front add to the fun to be had in playing with them. Six strands of the knitting makes lines of about the right width, and should have loops into which the arms can be put and pinned to the shoulders to keep them in position. A "wonder ball" generally accompanies this, when the parent wishes to furnish an incentive for the child to complete its work. A number of inexpensive things may be wound in the balls of worsteds, and the knitter is rewarded by the frequent dropping out of these concealed treasures.

BUTTON STRINGS.

Ask your mother how she made her button string, or get a long shoe string and on the bottom of it tie a large, bright button for a "touch button." What fun it is to see this string getting filled up with pretty buttons that are given by friends who have 'touched the button.' Boys and girls both enjoy this, and both will enjoy learning to sew buttons on bits of

cloth, which will be very useful knowledge in years to come. In a kindergarten school visited not long ago, the little ones were busily engaged in sewing shirt buttons on a piece of perforated cardboard, and forming the combination just learned in their number lesson—that two and two make four.

MARBLES.

Marbles are cheap, and fun can be had with them in many ways. Get a glass of water; drop bright marbles into it and watch how large and bright they become. A number of them placed in a glass which is to hold but one or two flowers, will not only look pretty but also hold the flowers in position. Get a lid of a long pasteboard box; break the edge off one end, and place in a slanting position against the wall. Roll a marble up the board, and while it is going up and coming down, start others, and see how many can be kept going at the same time. Get a pasteboard box; turn it upside down, to form a barn, and then cut a door in it. Now, take your marbles to the other side of the room, call them cattle, and try to drive them into the barn, or call the box a pig-pen, and try to put the "pigs" into it.

COMB MUSIC.

Great sport may be had by simply taking a comb and placing a piece of paper between it and the mouth. Any tune may then be hummed and a peculiar kind of music made. Different tones may be made by humming through the coarse and fine teeth. Different combs produce different tones—a fine comb making higher tones than a coarse comb.

AIR CASTLES.

Air castles are very pretty and may be made in many styles. The old-fashioned way is to cover a small hoop, about eight inches in diameter, with white cloth. Then long strips of muslin, which have been frayed out on each side almost to the centre, are draped in festoons below, crossing and recrossing, and generally ending in a long tassel.

These are very easily made, and make very nice gifts for a summer room. Children especially like to ravel the edges. Other styles are those made of paper chains in much the same manner. The chains used for air castles should be made of fine, bright tissue paper, and caught together

with narrow ribbons. Papers in which designs have been cut are very pretty for this purpose, if care is taken to weave together nicely and a pretty design is obtained.

Straws strung on wire and made to form squares, circles, triangles, etc., may be tied together with bright worsted, and are certainly pretty, while regular castles, with towers, etc., may be made of toothpicks and peas, and hung up for an air castle, and make one of the very prettiest when done. Air castles should be suspended from the ceiling with very fine thread, and as they swing with every little breeze, they appear to be floating in the air. They make very pretty decorations for the home, or gifts for friends. .

PIN WHEELS.

These are very easily made and furnish a great deal of pleasure or make nice gifts for friends. Take two squares of contrasting color, and paste neatly together—one on top of the other, and then draw lines diagonally from corner to corner to find the centre. Now, cut along each line, stopping about one inch from the centre; turn down every other corner to the centre, and fasten loosely to a stick by a pin or short, smooth nail. A very small pin wheel put in the centre of a large one and made of a different color, greatly adds to its beauty.

FREE CUTTING.

Pretty pictures from journals, etc., should be saved for cutting out. These must be practised on until the lines can be followed perfectly with the scissors. Then use the prettiest ones for decorating shoe boxes, etc. Air castles, made of pretty colored boxes with top and bottom cut out and suspended by pretty ribbons if decorated with nice pictures make a very nice decoration for a room. From cutting out pictures, go to simple figures, such as paper dolls, and houses, and work up to harder things as experience is gained.

Fold a long strip of paper together, a number of times; at the closed side cut what appears to be the half of either a boy or girl doll. When the strip of paper is opened, there will be a row of dolls holding hands, the number of them depending on the number of folds in the paper. A whole family of dolls may be cut and different suits made for all. To cut out your own dolls, regulate number, size, etc., to suit yourself, paint their faces, hands, and feet, and dress them with clothes made of cloth or painted

on, is an absorbingly interesting occupation. Hats can be made of paper and simply pinched around the head, and parasols of a circle and a toothpick. Creasing the paper allows it to be raised or lowered as desired, and a clothes line of string may be hung out on which the paper clothes may be pinned to dry.

Strips of paper about a foot wide and quite long may be cut out of newspapers. Fold these until the folds are about two inches across, cut a design on the lower edge, open out and a nice shelf paper is the result. Practise on newspapers until nice designs can be made, and then use pretty colored papers. This is something that sells well at children's fairs and also makes a nice present to "mamma" or to a friend.

PASTEBOARD DOLLS, HOUSES AND FURNITURE.

Mark out carefully on the back of the pasteboard, the design to be cut. Houses may be cut in different pieces, front, back, sides; roof, etc. On one piece leave a small tag, and on the piece to which it is to be joined cut a slit just the size for this to slip into. In this way the house may be fastened together and the roof fastened on. Windows having four holes for panes of glass, look nicest and inside of these paper curtains may be pasted. Tables, chairs, etc., may be cut out of pasteboard and by bending the legs may be made to stand. Beds are made in four large pieces and small pieces laid across for slats. On each side of the head and foot boards make slits and through these run the side boards of the bed; lay on the "slats," and cover with a paper with fringe for spread, then make paper pillows, and it is done. After a little experience, if the work is carefully done, a very pretty doll house and all needed furniture may be made. Or a tent, camp stools, guns, flags, target, sword, etc., for boys who like to play soldier.

Long trains, of passenger or freight cars can also easily be made and cut out with a sharp pen knife. The cars may be "coupled" together by means of the tab and slit described before. Doll furniture can also be made of straws, strung on wires. Bending and twisting these wires together makes beautiful summer furniture.

SCRAP BOOKS.

Every child should make a scrap book, not only to look at and to show friends, but to keep until old. Put in this scrap book a sample of all kinds

of work done, and it will be a treasure that would not be sold in after years. It will be a great incentive also to do your best, for of course nothing should go into it that you would not be proud to own as your work in years to come. Our grandmothers all have their "samplers." How neat the work is, and how proud they are to show it now. Children of this generation have more advantages than those who lived fifty or seventy-five years ago, and ought to do better work. Besides a scrap book "to keep," a number of others may be made to give away. Scrap books of pretty advertising cards, nicely mounted, are very acceptable to "children's homes" or "hospitals." The cards are easily collected, and arranging and mounting them is very interesting work.

STENCILS.

Stencils can be bought at any stationery store, and if placed on a slate or pinned on a paper may be traced with a sharp slate pencil or lead pencil. These pictures may then be colored, or not, as desired. Stencils traced with a sharp knife or pricked with a pin on cardboard make very pretty window transparencies. A box of these stencils costs but a few cents and furnishes a great number of designs.

SLICED PICTURES.

Take a large picture and paste neatly on a heavy cardboard. If possible, get a colored picture, of a bird, an animal, a child, or something interesting. Mark the pasteboard, on the wrong side, making a great number of irregular-shaped blocks. Cut out neatly with a sharp pen knife, mix in a box and try to fit together. Tie each picture in a separate bundle when put away, as if several pictures get mixed they are difficult to separate again.

MAP PUZZLES.

Map puzzles are made in the same way as the sliced pictures and both the map and picture puzzles furnish amusement for evenings, or rainy days or make admirable gifts for friends. A map of the United States may be pasted on card board and each State cut out separately. In this way the shape of the different States is learned, also their relative size and position in the union. Maps of States may be cut into counties, a map of Canada into provinces, or a map of Europe into countries.

CHRISTMAS WORK.

The joy of the Christmas season lies as much in its anticipation as in its realization. Do not be afraid of beginning to get ready too soon, for there is much to do and the money saved in making many of the gifts yourself, will allow more to be spent on those things which cannot be made but must be bought. The CHRISTMAS BOX, which has been spoken of before, ought now, to furnish a great many gifts; covers for needle books, blotters, penwipers, iron holders, book marks, sachet bags, hair receivers, pin trays, match scratchers, paper holders, comb cases, whisk broom holders, etc., etc., besides the scrap books, air castles, and numberless other articles which ingenuity has invented. A long list of friends can be remembered in this way and each one perhaps be remembered with several gifts. Christmas cards, with an outline of your hand pricked on it is very pretty to give with each present sent.

A little paste, paper, etc., will do wonders for decorations for the room, while popcorn, cranberries, or straws strung, make pretty decorations for the tree. Paper chains can also be used for the same purpose and should then be made of gilt or bright colored papers. If straws are strung, gilt squares or circles should be strung with them, hanging the gilt edge of the paper down so as to reflect the light from the tree. Cornucopiae for candy or popcorn may be made by pasting the lower edge of a square against its left edge and baby ribbon should be used to tie it to the tree.

For a few weeks before Christmas save the egg shells, paint with gilt paint, and tie with baby ribbons to the tree; a very small candy should be used to fill these. If gilt paint cannot be had paste stars, crescents, etc., cut from gilt paper to the shells and they will look beautiful. Gilded nuts also look very pretty and a great many can be had for a few cents. Shells of English walnuts may be gilded, and a small silk bag pasted between the two sides after the kernel has been taken out. Put a gathering string in the bag and it makes a nice case for a thimble, or for shoe buttons.

Snowballs are made of a piece of cotton, around which fine white yarn is loosely wound. With a crochet needle pull some cotton from between the threads of yarn and a nice fluffy white ball is the result. Many times there is a present hidden in the center, the children taking any ball from the tree they wish.

Paper Dolls, gaily dressed in bright tissue paper add to the effect of the tree, and of course every tree must have its large gilt star hung above it, which can easily be made of gilt paper pasted on cardboard.

Food for the Reindeer.—After the tree is trimmed and everything is ready for Santa Claus, thoughtful children provide food for the tired reindeer, and are always rejoiced to see that on Christmas morning the food has disappeared and presents put in its place. Grass or moss, or a bit of something green, is the best thing our country affords for these animals of the cold north. Iceland moss can be obtained at any drug store, if nothing green can be found near the house.

A Christmas Tree for the Cat is great fun, and may be set up on Christmas eve. Bits of raw meat, cake, catnip, or anything kitty is known to like may be hung on it.—Let kitty get her own gifts off the tree, and great fun may be had in watching her efforts to get at some of the higher ones. Sausage strings make the best decorations for a cat's Christmas tree.

A Bird's Christmas Tree should be put out in the snow or up on a fence early Christmas morning. Little bits of cake, candy, seeds, etc., may be put in little open paper bags or stuck on the tree or branch that is used for a tree, but they should not be tied on.

HALLOW E'EN.

This is the night when the "witches" are supposed to be out in large cities; while in the country, hallow e'en parties are the rule, where fortunes are told and fun had generally.

A Brownie Party is nice for this night, when weird little Brownies can be made with pins, peanuts and a little black paint, and used for favors. Peanut dolls also make nice gifts for a party of this kind, and are made by stringing peanuts together for head, body, arms and legs, painting a face and dressing in tissue paper. Peanuts may also be marked with black paint, and make very solemn-looking owls. These things scattered over the table add to the effect and to the fun. Jack o'lanterns, made from pumpkins, should be used to light the room, and all the guests should be dressed as Brownies. Children on such occasions like to frolic in sheets and pillow-cases, pull candy, pop corn, roast chestnuts, duck for apples, sail nut shells with fortune candles aboard, sink mud balls enclosing lover's initials, name apple seeds, etc. For the entertainment of all, the Dancing Brownies, perhaps, produce the best fun. Two Brownies are cut from cardboard, and gaily painted and decorated. The arms, legs and shoulders should be put on loosely by a cord run through and a knot on each side. Tie a stout, black thread to one Brownie, who should in turn be tied about

four or five inches from the other Brownie, and a long end left on either one. When it is desired to have them dance, tie one end to a table or chair leg a few inches from the floor, just high enough to allow the Brownies to stand. Take the other end of the thread and stand a short distance away. Then, by pulling gently on the string, the Brownies may be made to dance. As the black thread is invisible, it is a wonder how the dolls are made to dance. The thread is sometimes thrown over a curtain-pole, and the Brownies made to dance in front, while the person who pulls the thread is hidden back of it.

OTHER HOLIDAYS.

For Thanksgiving Day, New Year's Day, Memorial Day and Fourth of July very pretty souvenirs may be made from the pricked cards, woven mats, folded papers, etc. Pumpkins, turkeys, log cabins, vessels named the Mayflower can be drawn, also New Year's bells, cannon, flags and monuments.

April fool jokes can be made which will bring pleasure, for the joke is generally in the nature of a surprise, which may be made pleasant as well as disagreeable.

EASTER.

EASTER is another time when presents are given to friends and when ones made by our own hands are most appreciated.

A Greek Cross made of pasteboard and covered with gilt paper makes a pretty Easter card, and especially so if a circle is placed in the centre on which a bunch of lilies or flowers has been painted. These circles may be tied on with baby ribbon, and the words "Happy Easter" placed beneath the flowers.

Cardboard cut in ovals with a chicken's head appearing at the top is very pretty. The top of the oval should be marked as though the egg were broken and the chicken just coming out. Baby ribbons may be tied to each side of the egg and used to hang it up.

Easter eggs themselves may be colored or gilded, and if the name of the giver and the date is scratched on, they make pretty gifts. Eggs of a dark color can have very pretty designs scratched on them with a knife, and afford an opportunity to show one's skill in that way. A very pretty custom is to have an "egg hunt" on Easter morning, for the eggs that Bunny has laid, in all the nooks around. Sometimes the search is confined to the

house, and sometimes extends to the gardens as well. This is great fun for the little ones and for the older ones as well.

FOURTH OF JULY.

Paper Balloons.—Take several sheets of silk paper; cut them in the shape of the coverings of the sections of an orange; join these pieces together in one spherical or globular body, and border the aperture with a ribbon, leaving the ends so that you may suspend it from the following lamp:

Construct a small basket of very fine wire, if the balloon is small, and suspend it from the aperture, so that the smoke from the flame of a few leaves of paper, wrapped together, and dipped in oil, may heat the inside of it. Before you light this paper, suspend the balloon in such a manner that it may, in a great measure, be exhausted of air, and as soon as it has been dilated, let it go, together with the wire basket, which will serve as ballast. If desired the sections of the balloon may be made of red, white and blue tissue paper, which will add to the effect.

NATURE PLAYTHINGS.

All nature is full of things for pleasure and profit, and, if given encouragement, children will become not only observers but lovers of nature itself. If at all possible, visit the woods at least twice each year, and roam there to your heart's content. In the Spring, get flowers, buds, etc., and notice the birds, see their nests and their eggs, and hear their songs. In the Autumn, gather leaves, nuts, pods, etc. Nuts make delightful playthings, and a day's nutting is certainly a pleasure not to be lightly missed. Autumn leaves are not only beautiful, but can be used in a number of ways. They can be traced on paper, drawn and painted; beautiful borders, patterns, etc., can be made. Tea tables can be decorated with them, wreaths and festoons for the dining-room are beautiful, and can be preserved a long time. They can be pressed, varnished or waxed. They can be pinned on paper in a nice design; ink can be splattered over them in very fine dots, and the old-fashioned "splattered pictures" made when the leaves are taken off.

Acorn Cups make nice dishes for doll parties, while double acorn cups can be strung by slipping the string between the two cups and using them for a chain for the neck.

Corn Cobs with the husks on make very pretty dolls. The silk plaited for hair and the husks used for the dress. A plait of husks makes a good belt, and when the face is painted on and a bonnet or hat made, the doll will be a very acceptable present for any child.

Wild Cucumbers and toothpicks make good animals, and the boys especially will delight in making prickly pigs with them. Haws, thorn-apples, cranberries, red pods of rosebushes, etc., are beautiful for stringing purposes, and make a pleasant change from beads and buttons.

Dandelion Stems make pretty curls, simply by splitting the end and rolling it with the tongue. If these stems are cut into pieces, each about two inches long, nice chains can be made by first forming a ring, as in paper chains, and then slipping another stem through the first loop and fastening by slipping one end of the stem over the other end. CLOVER HEADS, DANDELION HEADS and the TINY FLOWERS OF THE LILAC BLOSSOM string nicely for chains, and clover with long stems may be plaited with clover blossoms, woven in all along the stem, making a beautiful crown.

Stones and Pebbles may be gathered and put in jars of water with little fish or can be used to make pebble walks, or large ones make pretty borders for beds. A globe or jar in which fish can be kept and fed will be a great treasure. Boys especially delight in gathering FROGS' EGGS, and watching the tiny speck become first a tadpole with a long tail and no legs, and afterwards seeing the tail dwindle while two legs sprout out, and finally losing its tail entirely, go hopping proudly around on four legs but without any tail at all.

Gathering Burrs.—The heads of burrs may be "stuck together" to form many pretty things. The flat side of the burr forms the bottom of the work, while the pink or white silk of the burr forms the right side or the top. Very pretty baskets can be made, some with handles and some without; also nests with eggs in them, furniture, tables, chairs and dolls, and very lifelike squirrels, rabbits, cats, dogs, etc. In fact, there is no limit to the things that can be made in this way, as the burrs may be woven into either straight or curved lines and so form any shaped object desired.

SEEDS.

Corn, wheat, beans, peas, etc., may be made use of in many interesting and instructive ways. They may be used to trace designs, and either pasted or sewed on. Write the name of a fruit or seed, such as corn, wheat, etc.,

and then follow the outline and in this way the seed is learned and also the way to spell the word. For instance, write the word "wheat" in wheat, the word "corn" in grains of corn, the word "apple" or the picture of an apple in apple seeds, etc. A box filled with soil may be planted with seeds and will be watched with great interest to see the plants come up.

The seed leaves of corn, peas, beans, wheat, etc., are so different that a seed box will be very instructive. If desired, the seeds may be sprouted in a jar of water when not only the leaves, but also the roots can be watched. Take a sponge, sprinkle with grass seed, keep damp and see what a beautiful hanging basket will result. Pine cones, filled with fertile earth and sprinkled with seed also make pretty winter window ornaments. Sweet potato vines can be grown in a wide-mouthed jar or bottle of water, and one of these placed on each end of a mantelpiece make beautiful drapings. These simple things add to the beauty of a living room and all children delight in making them and caring for them if only some one shows them how.

SAND.

Sand is a favorite plaything, both for indoors and out. A large pan of it will do for it indoors, but out of doors there should be a sand pile or box in which the children can play. If near the sea, it is not hard to get sea sand, but where this cannot be obtained, common sand will answer all purposes. To play in sand, one needs a very small bucket, a small shovel, a ruler to flatten the sand and a number of little cups, and dishes from which sand cakes can be made. Pressing the sand down hard in the bucket and then turning it out on the leveled sand, makes a loaf of brown bread, while many tin dishes shaped like hearts, fish, stars, etc., can be obtained and the sand moulded with them.

Empty bottles filled with sand, make good "medicine" when playing druggist or doctor, and it also makes good sugar, salt, etc., when playing store. Several children playing can build a whole village, houses, trees, streets and people, while lakes and rivers may be made by sinking small pans of water in the sand. Trees can be made of toothpicks, and people and animals either drawn with a sharp stick in the sand, cut out of paper, or made of beads, straws or sticks, or of shoe pegs stuck in the sand. Shoe pegs also make nice enclosures for fences around houses, barns and villages. It is a good plan to have the sand box elevated so as to afford good drainage, and to allow of frequent washings with pure water.

COLLECTING LARVÆ.

Nothing is more interesting than to collect a number of the green caterpillars or "worms" that have feet, and that can be found on most any tree during the latter part of the summer. Place in a jar and if possible feed with leaves taken from the tree where the larva was found. Cover the jar with a pasteboard which has been punched full of holes, and then watch. Perhaps in a few hours, and perhaps not for a few days, but at least in a short time, the larva will begin to throw his head back and forth and then comes an interesting sight. He is weaving a silk house to sleep in during the winter. Always place some earth in the bottom of the jar for some of your worms may want to bury themselves, instead of building silk nests or cradles. The large worms from tomato plants become the pitcher chrysalis. This is one of the most interesting kinds—the handle of the pitcher covers the long tongue of the moth or butterfly which is named from its tongue the "long-tongued moth." Collect all the different kinds of "worms" you find, remembering that those that have legs are not worms at all, but larvæ, and next spring will become beautiful moths or butterflies. Keep the jar where nothing will disturb the cocoons or chrysalides during the winter.

In the spring a close watch will be rewarded by seeing first one and then another of the moths come out. The "worm" found on the maple tree becomes one of the largest and most beautiful moths. These beautiful creatures live but a very short time. If possible, keep them in a room where they can fly and not break their wings, and observe the number of small eggs they deposit.

Late in the fall you will find large numbers of cocoons, on the fences, in cracks and crevices about the house, and indeed almost anywhere you look. On visiting parks, or woods, many of the largest varieties may be found hanging on branches of trees or on bushes, and these can be safely carried home by breaking off the twig on which they hang. In the early spring, if the ground about the house is being dug up, keep a watch for the chrysalides that have buried in it, and which now somewhat resemble a long brown nut, but which if lightly touched will move.

Collecting these becomes very fascinating, which increases when the beautiful winged moths emerge in the spring, but we would not advise anyone to begin to kill the butterflies to make a collection, as their wings are very easily destroyed, and besides we who cannot create life should not destroy it. Let the beautiful creatures live.

Drawing.

PRACTICAL LESSONS IN DRAWING AND DESIGNING.

THE work on the following pages is carefully graded, consisting of lessons in Drawing and Designing with—Vertical Lines, Horizontal Lines, Oblique Lines, Curved Lines, Combinations of the Different Lines, Illustrative Drawing, Mathematical Drawing and Free-hand Drawing, all of which are necessary to properly train our hands and develop our talents.

All boys and girls have some talent for drawing not developed to the same degree in all, it is true, but if good use is made of the talents they have there will be great surprise at the results. It seems to be natural to draw. Tiny tots in their high chair at the window, soon learn to manufacture their own drawing materials, by breathing on the glass and running their fingers through it. Little ones delight in tracing around an object or over a picture on tissue paper. This kind of work is not intended for older children, but the little ones will find both pleasure and profit in it. Leaves pinned on paper, may be traced around the edge, then the leaf lifted and the veins copied on the outlines. This is not so difficult as it may seem, and all children enjoy doing it. Drawing brings such peace and harmony into a family that it is no wonder that every mother furnishes her children with an abundant supply of pencils, black and colored, as well as a slate and pencil. A child's desk furnished with all kinds of drawing materials, as well as a blackboard and colored crayons, are now considered almost household necessities. The drawing on the ruled slate mentioned before is followed by drawing on paper ruled like the slate and from this simple beginning we will proceed to the free hand drawing. If a ruled slate has not been bought, make one at once, being careful to get the lines exactly straight and not too deep. Learn to draw straight lines, and in this the rulings on the slate will aid, but care must be taken also. When you want to draw a line without rulings, place a dot where you want it to begin and another dot where you want it to end. This furnishes a guide for the eye and only a little practice is needed until either straight or curved lines can be easily drawn.

VERTICAL LINES.

Draw a number of vertical lines one space long, beginning exactly at the crossing of two lines and ending at such a point. Be careful that all lines are made with one stroke of the pencil and all equally heavy. The first drawing is downward, but afterwards the lines may be drawn upward also, and then be drawn alternately up and down, in this way gaining ability in handling the pencil.

Draw side by side, vertical lines of one, two, three, four or five lengths as in Fig. 9. This will result in a right angled triangle standing on its base, with shortest line first and longest one last. The triangle may assume various positions, as in Fig. 12 we have the opposite of Fig. 9. The result may be varied by having the base line at the top from which the five lines hang, when either the longest line may be placed first or the shortest as preferred, resulting in two different forms. Fig. 14 is a design made of

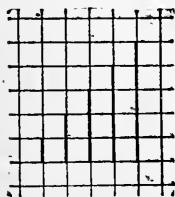


Fig. 9.

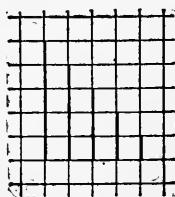


Fig. 12.

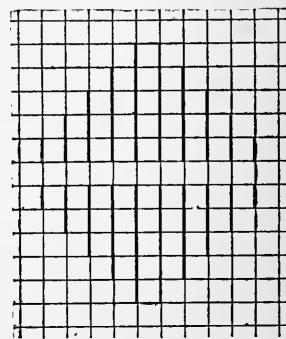


Fig. 14.

all four fundamental forms placed around a center in such a way as to form a solid square standing on one corner. By starting on the outside each time with the long line we make the reverse of Fig. 14—a hollow square standing on one edge. Putting the large lines at the center and having the base line of the upper two forms at the top and the base line of the lower two at the bottom, we get an hour glass. By placing these four fundamental forms in different positions a great number of designs may be produced—such as pin wheels, water wheels, stars, etc. For permanent work use ruled paper and colored pencils and a little experience will produce very pleasing results.

Not only fundamental forms and figures of beauty, but also many simple forms of life may be made from the vertical lines alone, by making them of different lengths and placing them in different positions. Houses, tents, crosses, boxes, coffee mills, boats and many others.

HORIZONTAL LINES.

With horizontal lines we begin as we did with the vertical lines, making them first one space in length, then two lengths, then three, etc., placing them side by side and forming right angled triangles as in Fig. 54, or by starting with the long line first we make its opposite as shown in Fig. 55. Making four of these elements around a common centre, we may make an hour glass, a diamond, or a filled square, or a hollow square as shown in Fig. 59, according as we make the long or short line first, or put the long line at the base or at the top. From these elementary forms, now proceed to forms of life or beauty making them of horizontal lines alone.

At first it will seem as though very few forms either of life or beauty can be made, but as with the vertical lines, after experience has been



Fig. 54.

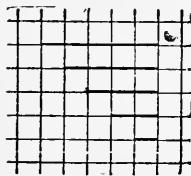


Fig. 55.

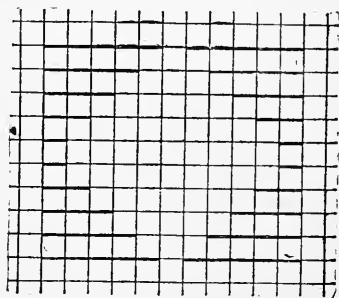


Fig. 59.

gained new figures will be thought up, to which these lines may be applied until a surprisingly large number has been made. Houses, furniture, people, animals, crosses, stars, castles, and tents are among a few of the most simple ones. Not only right angles may be made with the horizontal lines of different lengths, but also acute and obtuse angles, as with the vertical lines and many other beautiful and complex figures may be made by a combination of these.

COMBINATION OF VERTICAL AND HORIZONTAL LINES.

After making designs and figures entirely of vertical or horizontal lines, it is the most natural thing to combine them, when the figures will be more varied than was possible when but one kind of lines were used, and they will also be more pleasing. Begin as with the other lines, by making first a vertical and a horizontal line forming an angle, and each one length long. Follow by combining vertical and horizontal lines of two

lengths each, then three lengths, then four, etc. As previously done, these lines of different lengths may be united to form a fundamental form for developing figures, and as before the base may be placed either at the top, or in the centre of the figure, or the long lines may be placed in the centre or on the outside as desired. In Fig. 72 we have four of these fundamental forms placed around a common centre, the short lines of each being in the centre and producing a very pretty figure. In Fig. 74 we have a design where the horizontal lines are made longer than the vertical lines, produc-

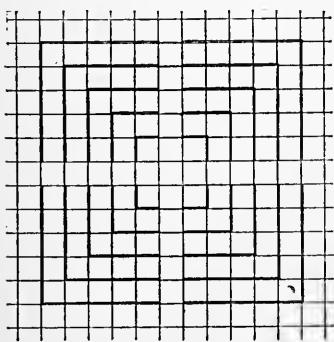


Fig. 72.

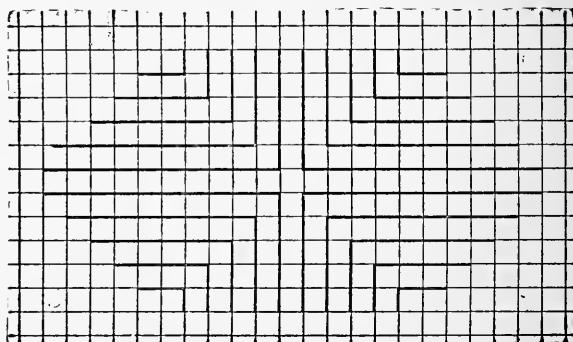


Fig. 74.

ing a very odd-shaped form. A number of designs for oil-cloth or tile floors may be made with this combination, as in Figs. 87 and 88, also beautiful borders, and forms of life. The Cross shown in Fig. 90 makes a pretty Easter card, and especially so if the drawing is done with a pretty colored pencil, or the cross may be painted with gilt paint, or pricked and embroidered.

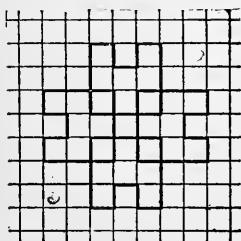


Fig. 87.

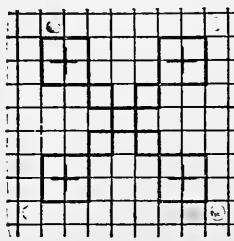


Fig. 88.

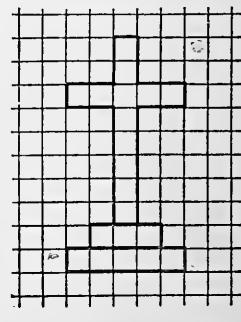


Fig. 90.

By a double combination of the horizontal and vertical lines, using two of each, squares and oblongs may be made and these again may be combined to form more complex figures than could be made with the single lines. A combination of the square in one and two lengths is seen in Fig. 88, and the combination of oblongs in Fig. 90.

OBLIQUE LINES.

The operations with oblique lines are but a repetition of those in connection with the vertical and horizontal lines, but the figures produced are much more beautiful. The oblique line has a particular richness, as the lines may be inclined much or little as suits the fancy of the one making the design. They may also be made to form either right angles or obtuse angles. We will begin by drawing lines of one length which bisect a square, then lines of two

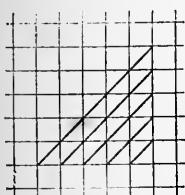


Fig. 99.

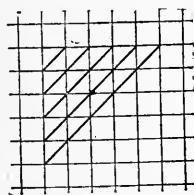


Fig. 100.

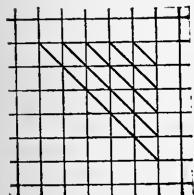


Fig. 101.

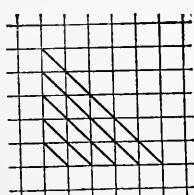


Fig. 102.

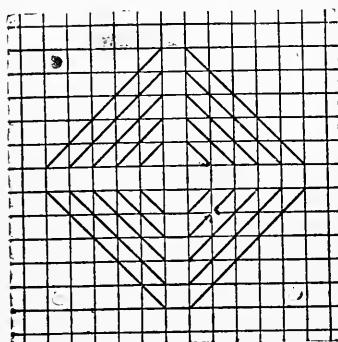


Fig. 103.

lengths, three lengths, and so on. Fundamental forms, made of five lines of different lengths, form the basis of operation, as in the vertical and horizontal lines (Fig. 99), and, as with the other lines, these may be made

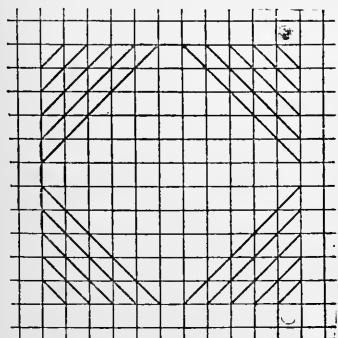


Fig. 104.

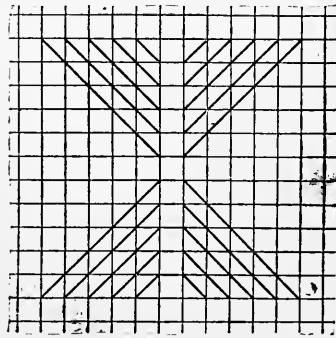
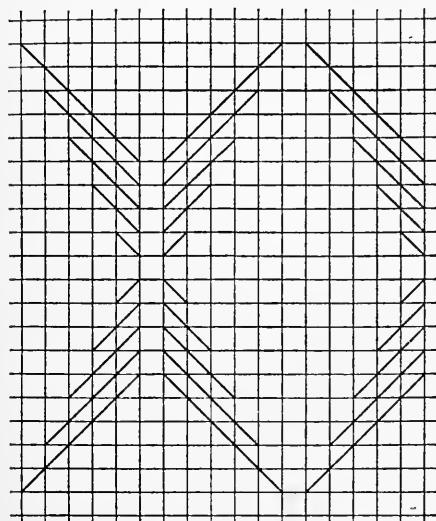


Fig. 105.

with the short lines either at the top, as in Fig. 100, or at the bottom, as in Fig. 99. They may also either be slanted to the right, as in the first figure, or to the left, as in Fig. 101, or placed as in Fig. 102. Placing four of these fundamental forms around a centre, we produce different figures, depending

upon the way in which the lines have been drawn. In Fig. 103 we see the short lines in the centre, producing a standing square. In Fig. 104 we see the short lines at the top and bottom, forming the corners of a hollow square, while in Fig. 105 we find the short lines in the middle of the top and bottom of a figure known as the hour-glass.



Figs. 108 and 109.

beautiful designs for borders, oilcloth or tile work. Figs. 120 to 128 show a number of forms, both of life and beauty, which can be made by oblique lines alone, while the figures on the next page are made by a combination of the vertical, horizontal and oblique. Fig. 132 is one especially worthy of a place in a gift-box, while every one of them should be preserved in some way, either by being drawn or pricked and embroidered. Fig. 134 may be greatly enlarged by the addition of trees or any suitable thing desired, and makes a pretty chart laid with sticks, or pricked and embroidered with worsteds of appropriate colors, or drawn with colored pencils.

Obtuse angles may also be made and figures constructed with them, after the same order as the others—five lines of different lengths forming the fundamental elements. In Figs. 108 and 109 some of these are seen, and by a combination of them the star shown in Fig. 112 is made. This is a beautiful design to prick and embroider or it may be drawn with pretty colored pencils, and in either case makes a nice Christmas or Easter card.

The oblique lines give great scope to the inventive powers, and produce

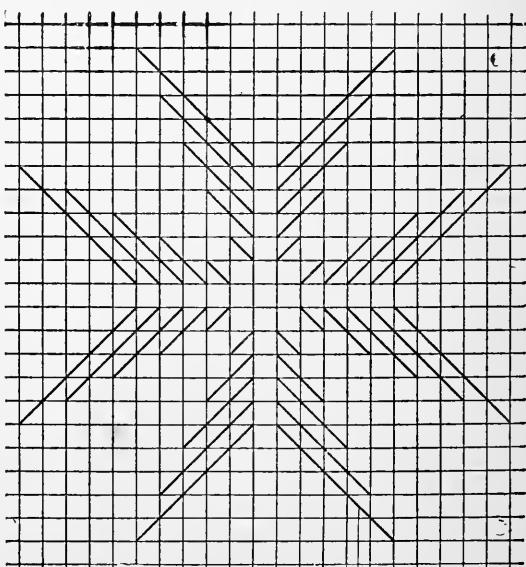


Fig. 112.

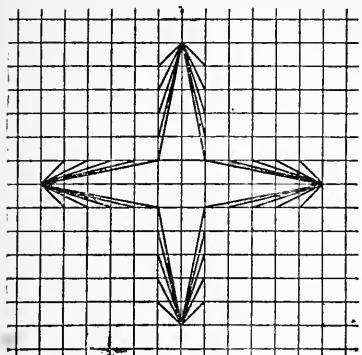


Fig. 120.

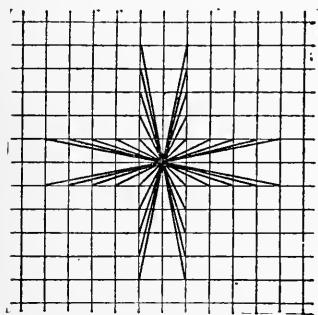


Fig. 121.

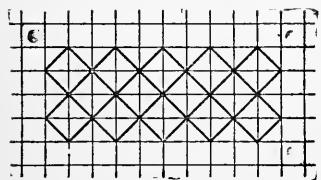


Fig. 123.

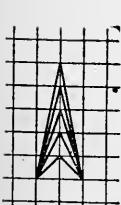


Fig. 122.

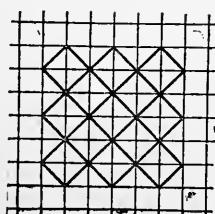


Fig. 124.

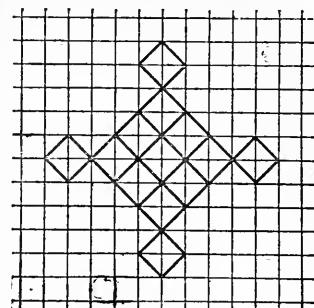


Fig. 125.

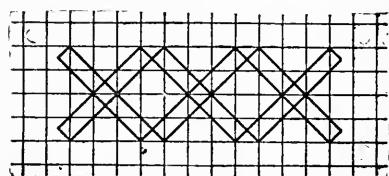


Fig. 126.

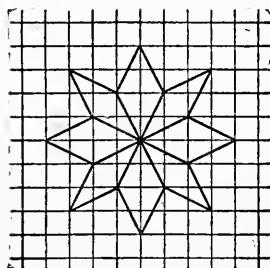


Fig. 127.

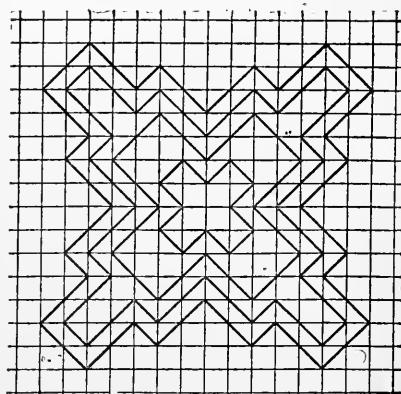


Fig. 128.

LINE DRAWING.

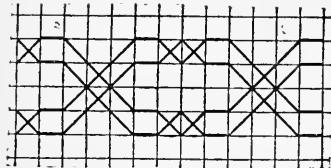


Fig. 129.

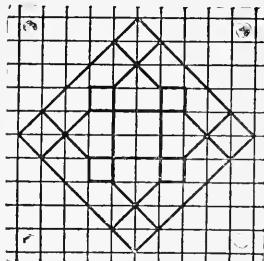


Fig. 130.

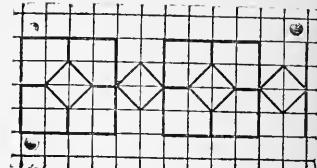


Fig. 131.

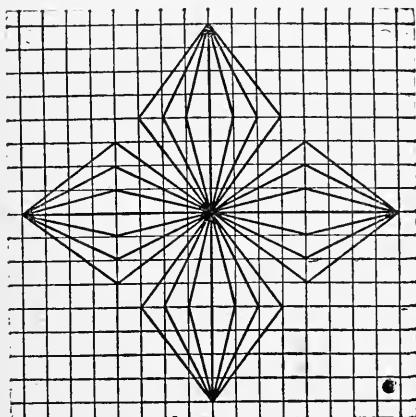


Fig. 132.

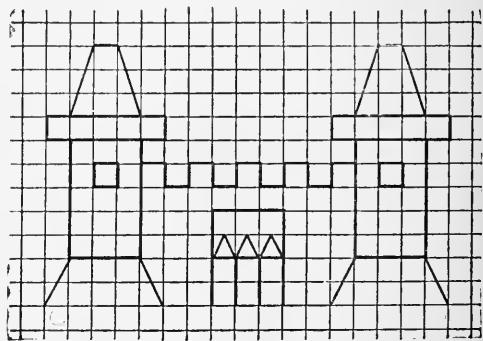


Fig. 133.

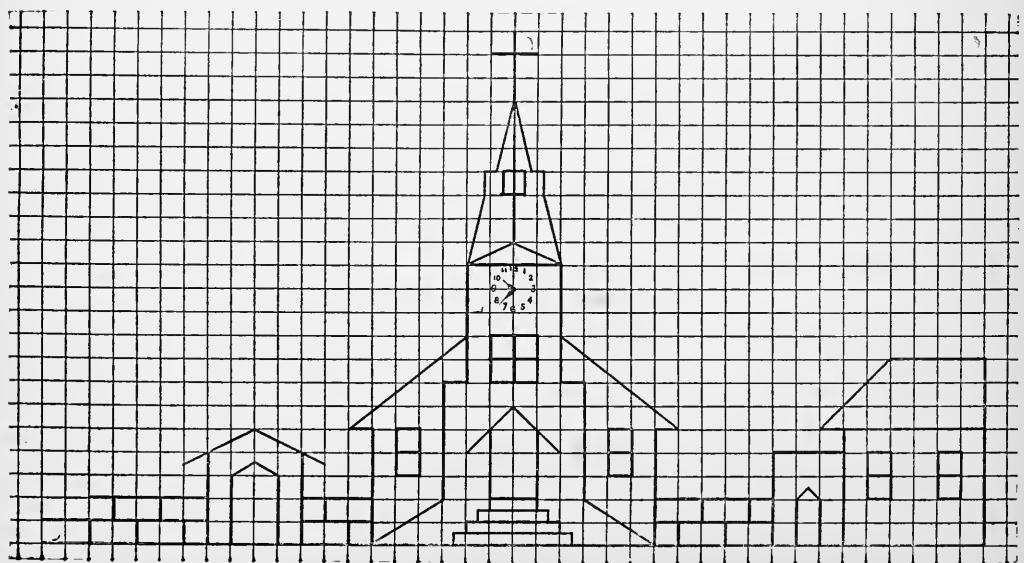


Fig. 134.

CURVED LINES.

The curved line is difficult to make, but as the double curve is known as the line of beauty, it is well worth all the trouble that it takes to acquire skill in making it. The most simple curved line is the circle, but a circle is hard to make; however, if you practice on the ruled slate first to gain ex-

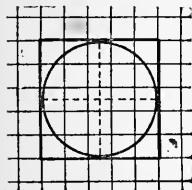


Fig. 137.

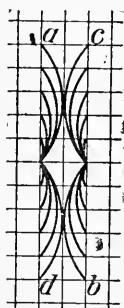


Fig. 138.

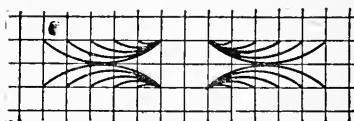


Fig. 139.

perience and then on lined paper, it will not be long until beautiful designs can be made with these most beautiful of all lines. Draw a square of five lengths long, connect corner with corner by a curved line, which at its center, touches the line above. Be careful to get a smooth line and erase until

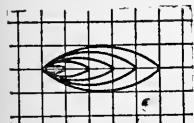


Fig. 140.

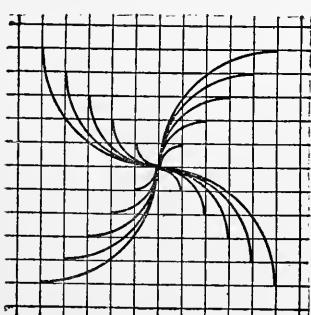


Fig. 142.



Fig. 141.

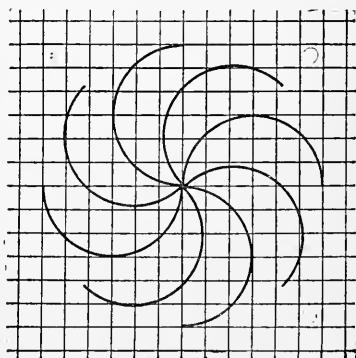


Fig. 143.

it is a graceful curve and the effect pleases the eye. A circle may also be drawn inside of a square as in Fig. 137. To draw a perfect circle, find the centre of a square, make a string with a loop in one end exactly long enough to reach from the centre of the square to the middle of one edge. Insert the point of the pencil in the loop—and move the pencil carefully around. If the pencil is held firmly a perfect circle will be the result.

The course with curved lines is the same as with the other kinds.— Begin by making quarter circles of one length, then two lengths, then three and so on, and after quarter circles have been practiced upon, half circles and whole circles may be used. Fundamental forms are made by combining five lines of different lengths, and these may be placed in position as shown in Fig. 138, or in a horizontal position as in Fig. 139 where the outer lines touch, or they may be placed as in Fig. 140, where the ends of the curved lines touch each other, and form a new element. In Fig. 141 we see the “line of beauty,” the double curve produced, by reversing the lines, and in the upper row having the short curve to the left, while in the lower row it is placed to the right. The segments may also meet at the center as in

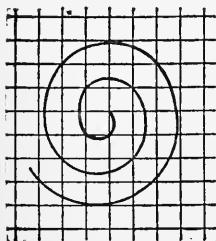


Fig. 144.

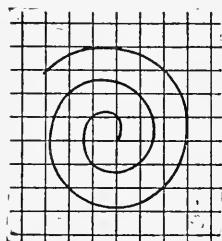


Fig. 145.

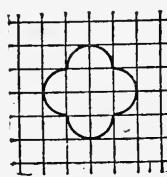


Fig. 146.

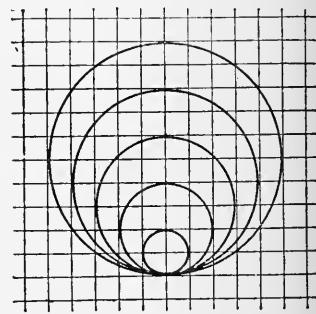


Fig. 147.

Fig. 142, where the small lines are at the center, but different arrangements may be made, reversing the fundamental forms and placing the short lines at the top. After working with the quarter circles, the half circle is taken up; Fig. 143 shows a beautiful figure composed of half circles all of one size, while in Figs. 144 and 145 we see spiral forms made by combining five half circles of different lengths. These may be turned to the right or left as shown in the figures. Fig. 146 is a simple design composed of half circles, while Fig. 147 is a design produced by the combination of five whole circles of different sizes.

All of the lines have now been practiced upon and the hand should have quite a great degree of skill and be well prepared for further work, for we have proceeded in each case from the simple to the complex and gradually led from what every child knows, to what is unknown.

Aside from the enjoyment of making pictures, drawing affords a discipline to the mind that is of the greatest value. This is becoming universally understood and every one should develop their talents to the fullest extent.

ILLUSTRATIVE DRAWING.

Elementary drawing divides itself into three distinct classes :—illustrative, mathematical, and free hand or object drawing. The illustrative is placed first because through it we all first tried to express our ideas of forms of life, etc. It is the universal language by which people of all races can hold communication, and is the language by which the history of the ancient nations and our own American Indians has been handed down from generation to generation. To be able to illustrate our ideas is a talent not to be despised, but one that should be most carefully cultivated. The most primitive nations wrote with pictures alone, and so all children try to express their ideas, perhaps in a very crude way and yet any drawing, which in a reasonable degree represents the idea, is not without value. The most progressive methods in drawing to-day are founded on form study or object drawing, and even beginners are taught to draw direct from nature itself. If a cat, a chicken, or a dog is to be drawn, the object itself is secured, and carefully studied before any attempt at drawing is made. In this way the perceptive powers are developed and the student taught to be careful and exact in reproduction, which will have a beneficial influence upon the whole life.

We have practiced upon vertical lines, horizontal, oblique and curved lines, and we may now attempt drawing from the object itself, or reproducing pictures which are made up of a combination of these lines. Begin as before with the most simple pictures and proceed to those more complex, always being careful to do the work as accurately as possible, and to the very best of your ability.

Illustrative Drawing is also the last to be considered, as it is the highest ambition of all artists to be able to work directly from nature or to form ideals surpassing all beauty in nature. Figs. 148-154 should be practiced upon first on a slate, then on paper and finally upon the blank page provided for the purpose, or upon cards intended for future use. Any of these figures make good designs also for pricking and embroidering, and may be reproduced in the size given, or they may be enlarged according to the instructions a few pages further on.

These same pictures after they have been enlarged may also be painted in their natural colors, and afford good practice in the selection of colors, which should *always follow as closely as possible nature's own coloring*. To depart from this rule and to attempt to improve upon nature is very likely to prove disastrous to our efforts, and make our pictures appear ridiculous.

FREE-HAND DRAWING.

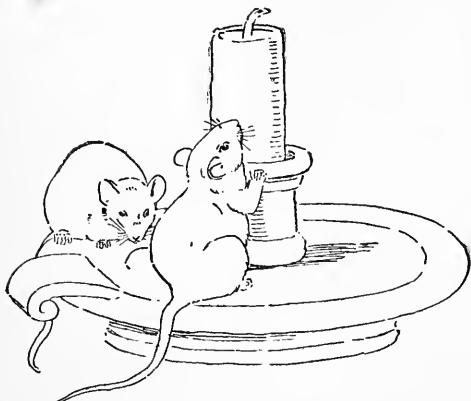


Fig. 148.

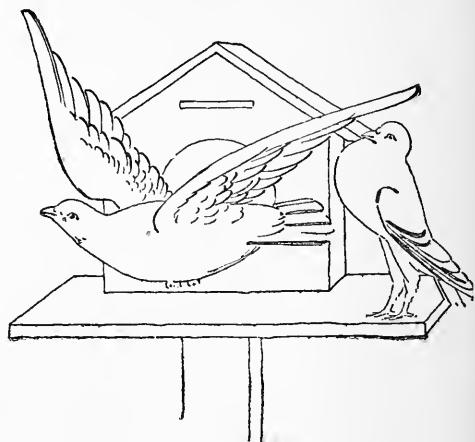


Fig. 152.

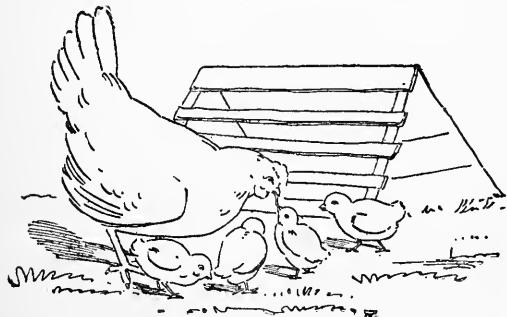


Fig. 149.

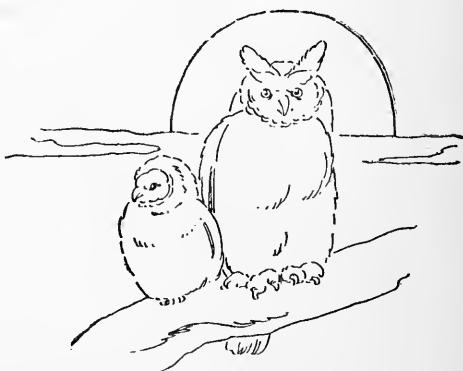


Fig. 153.



Fig. 150.

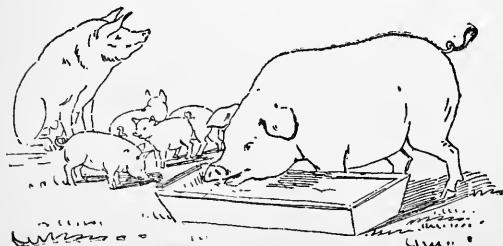


Fig. 151.

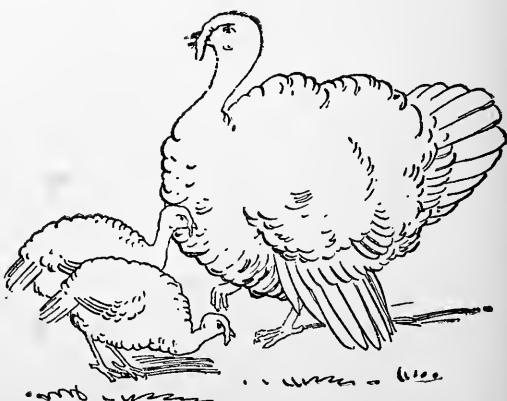


Fig. 154.

L. of C.

MATHEMATICAL DRAWING.

Mathematical, Mechanical, or Instrumental are words that have almost become synonymous, being applied to that kind of drawing which is not free hand. Boys who say they cannot "draw" take great delight in mathematical drawing, once they get interested in it. It has great practical value and a taste cultivated here may lead to occupations in life which demand this kind of work, and in which there is plenty of room for advancement for all ambitious boys and girls.

The four-inch folding paper furnishes the most valuable drawing models for this kind of work. Take a square of folding paper, lay on a sheet of drawing paper—make a dot at each corner of the square, remove the folding paper, and carefully connect dots by lines drawn with a ruler.

Fold the upper edge of the paper accurately to the lower edge, open, lay on the drawn square, make a dot to correspond with the ends of the crease in the folding paper, and with a ruler connect the dots—Fig. 155. Fold the right and left edges of the papers, and make a line on the drawing to correspond with the last crease, Fig. 156. Fold corners of paper to meet at the centre and reproduce on the drawing by connecting ends of lines already drawn, Fig. 157. Other simple forms are shown in Figs. 158 and 159—and a more complicated one in Fig. 160.

After experience has been gained with the square, the circle may be used, also the triangle, oval, etc., and representations

of foldings made as before, beginning at the simple and working up to the most complicated designs possible.

Geometrical or mathematical drawing develops the power of accuracy and close observance, just as drawing with netted lines, etc., has done before. It is as valuable as free hand drawing and it is just as creditable to be an expert in one as in the other. Everyone cannot be an artist, in free hand drawing, but it is within the reach of all to become expert in mechanical drawing, making designs that will be marvels of neatness and accuracy in work.

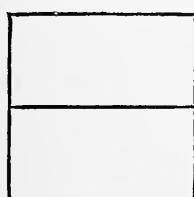


Fig. 155.

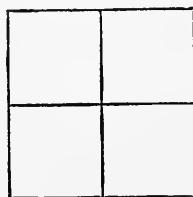


Fig. 156.

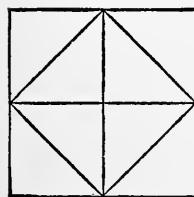


Fig. 157.

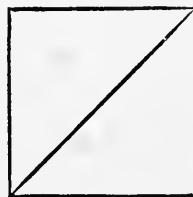


Fig. 158.

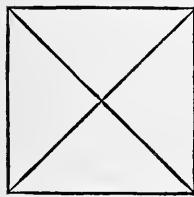


Fig. 159.

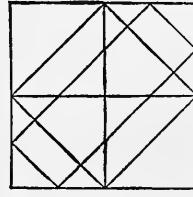


Fig. 160.

FREE-HAND DRAWING.

We come now to what is perhaps the most interesting division in the subject, free-hand drawing. The accompanying sketches suggest forms we have learned from the blocks applied to nature drawing. "Geometric figures enter into all forms of nature, and their application to flowers, fruit, birds, animals, and even persons is one of absorbing interest," and

after a little work has been done in this line, all will be surprised with what ease forms of nature will be recognized in the most simple figures. We have learned to draw the circle; let us now see what we can



Fig. 161.

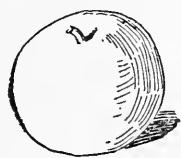


Fig. 162.



Fig. 163.

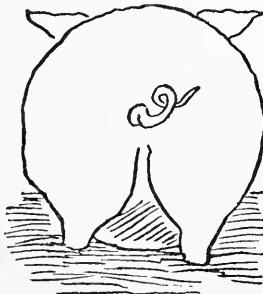


Fig. 166.

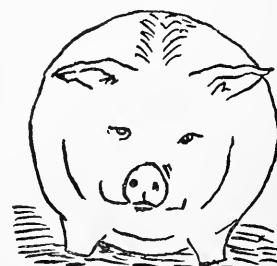


Fig. 167.



Fig. 164.

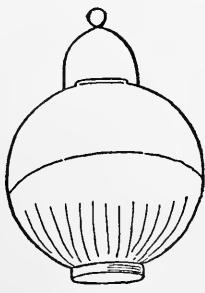


Fig. 165.



Fig. 168.



Fig. 169.

make from it. In Fig. 161 we see a boy with a balloon which is a circle or a spherical form, while Figs. 162, 163, 164 and 165 show modifications of that form as seen in the apple, the balloon, the lantern, and the Jack o' Lantern. With the circle, front and rear views of animals and birds may be made, Figs. 166 and 167 showing the relation of the pig to the circle. The imagination will help you adapt this idea to other animals, using different forms to suit the different shaped animals. Small

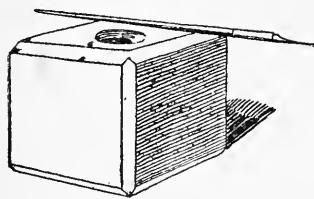


Fig. 166.



Fig. 167.



Fig. 172.



Fig. 173.

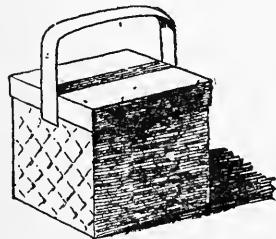


Fig. 168.

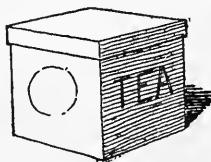


Fig. 169.

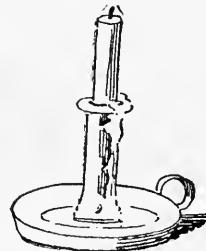


Fig. 174.



Fig. 175.

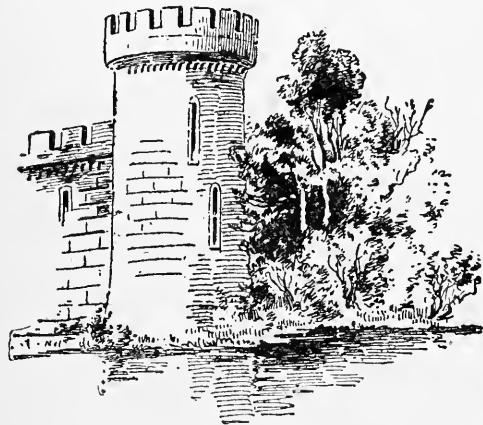


Fig. 170.



Fig. 176.

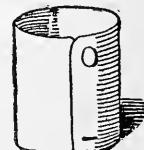


Fig. 177.



Fig. 171.



Fig. 178.

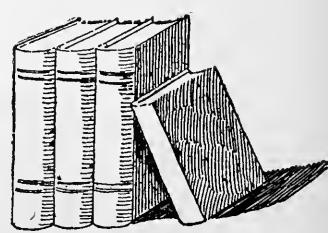


Fig. 179.



birds require the circle, while for the eagle, the owl and the ostrich, better results are obtained from the oval. The circle is also a first principle in drawing faces which may either be made natural or comical as desired. Fig. 168 shows us a little girl, while in Fig. 169 we see a combination of different sized circles, producing a very much surprised grandma. On the next page we give a number of pictures embodying the different forms. In Figs. 166-169 we see the cubes; in Figs. 172-177 we see the cylinder, and in Figs. 178 and 179 we see the oblong. This figure works nicely into long, flat-roofed factories, forts, etc., and the triangle can be utilized in chicken coops, tents, and houses.

All the pictures given should be practised upon until they can be drawn well, and then placed on the pages furnished for their reproduction in this book. There is no limit to the pictures that may be drawn from nature, and no limit to the original work that may be done.

Great sport can be had by the reproduction of stories told or read, while the illustration of amusing happenings at home, at school, etc., furnish an abundant source of fun, and offer suggestions for home-made valentines and reminders of a "good time" once enjoyed.

Draw things in season—a Thanksgiving turkey, pumpkin pies, etc., in November—Santa Claus, Christmas trees, etc., in December—Cherry trees and hatchets for Washington's birthday, and Hearts, Cupids with darts, etc., for Valentines in February; Eggs, Bunnies, Chickens, Crosses, etc., for Easter, and Flowers and Monuments for May. Cannon and firecrackers in July, scenes from seashore and mountain in August, and Apple Orchards, leaves, etc., in the Autumn.

To be able to sketch quickly, even though quite imperfectly is a talent not to be despised, one that is invaluable, in fact, and one that should be developed with the utmost care.

Sketches of places visited and of different incidents in life if kept till after years, will become a source of great pleasure, and there is a personality in them which can never be attained with pictures taken with a camera or in any other way.

As we have stated before, so let us say again, drawing develops keen perceptive powers and accuracy in detail, and in these days of hurry, so little attention is paid to accuracy by the majority of young people, that the services of one who can be depended upon to do careful, accurate work, are rendered almost invaluable, and nothing is better calculated to develop these traits than drawing, it matters not whether it be Illustrative, Mathematical, or Freehand.

ENLARGING AND REDUCING PICTURES.

A simple picture may be enlarged by means of dots and dotted lines to guide the eye, as shown on the next page, where we have a number of compound curves applied to vase forms, which are to be reproduced the same size below and enlarged on the opposite page. If, however, the picture is not a single figure, but contains a large amount of detail, it is best to enlarge it by means of squares, as shown on page 108. To do this, take the original, and divide it into a number of squares, as shown in the small figure. If the picture is desired twice as long as the original make a square twice its dimensions, or, if it is to be reduced and it is desired to have it only half the length of the copy, then the square should be made only one-half the dimensions of the original. For instance, Fig. 1 is a small picture, which measures two and one-half inches long by two inches wide. We want a picture five inches long, consequently, we draw a square twice the dimensions of the small picture, or five inches long by four inches wide. This large square is now divided into five squares in length by four squares in width, or just the same number as have been made on the copy, but, of course, those are proportionately smaller.

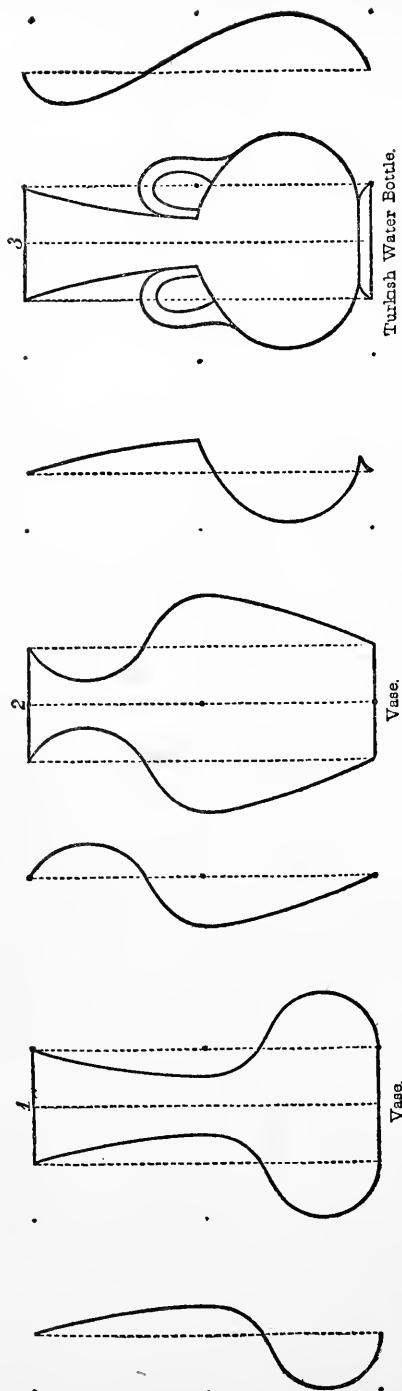
The eye and hand now have a guide, and by noting the relative position of the outlines in the original to the corners and edges of the squares, and by carefully following this guide an enlarged picture, correctly proportioned, may be made.

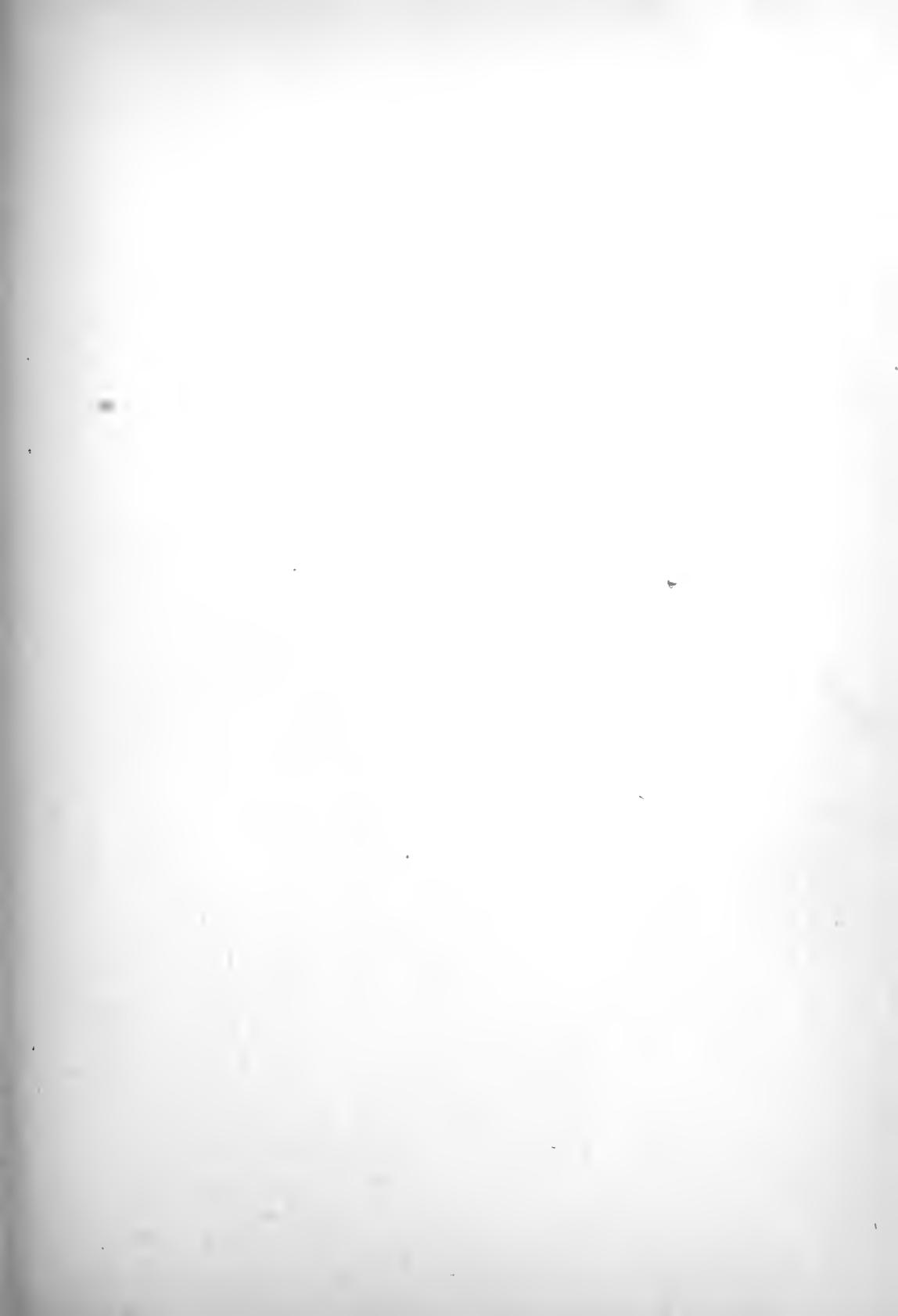
In placing the details of the picture care should be taken to place correctly in the enlarged picture according to their position in the copy. If the eye of the horse is in the corner of a square in the small picture, a correspondingly large one should be similarly placed in the enlarged picture. The cat's tail extends to the upper line of the third row of squares in the original, and should do the same in the reproduction. In drawing the horse's ears, note the proportion of the small square that is covered by them, and by following the same proportions in the large square, they may be accurately enlarged.

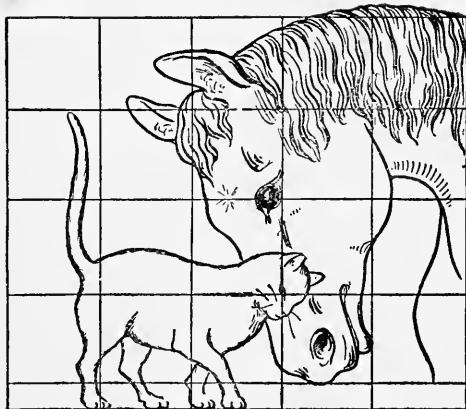
To reduce a picture, make a square the size desired; divide it into squares, and the copy into the same number of squares. This will furnish a guide by which any large picture may be accurately reduced to the size desired, the same as in enlarging. Practice on the pictures given, on loose paper, and do not attempt to reproduce on the pages left in this book until creditable work can be done.

COMPOUND CURVES APPLIED TO VASE FORMS.

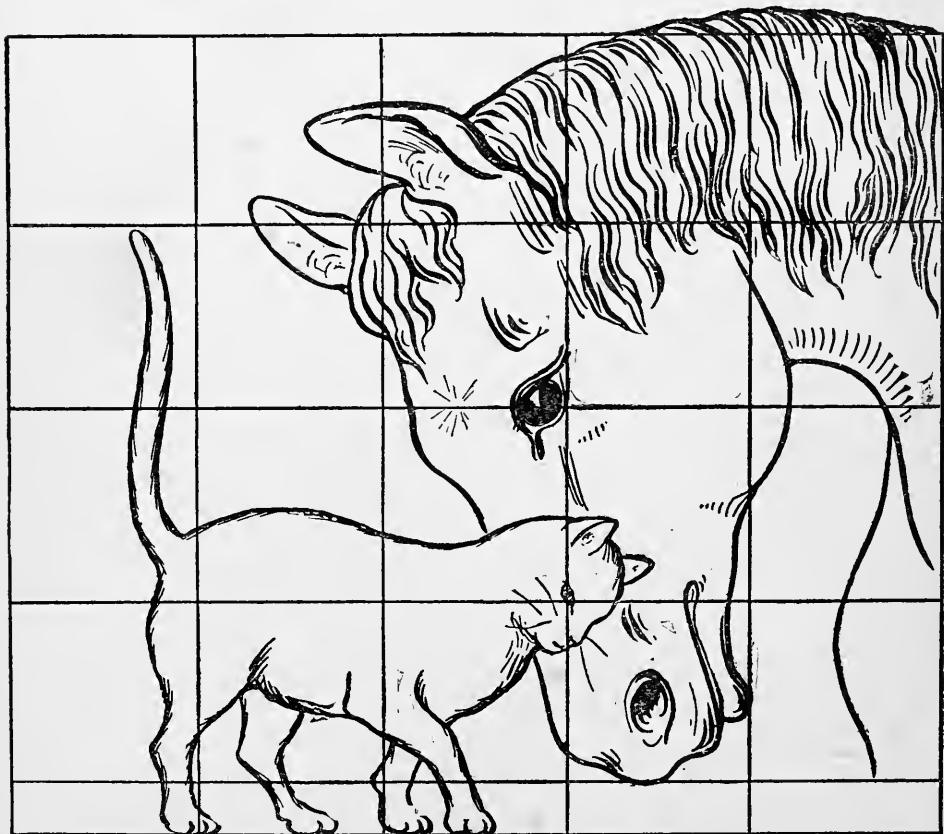
Reproduce same size below and enlarge on the opposite page, guiding the eye by the dots and dotted lines.







**Enlarging and Reducing
Pictures by Means of
Squares.**





Painting.

SOME PRACTICAL INSTRUCTIONS.

FIRST of all you need a box of colored paints and brushes, and these you can secure from the Kindergarten supply houses mentioned before. Next get a white tray or palette on which to prepare the tints and be sure to have the right color before beginning work, as when once done, painting cannot be undone.

Boxes of paints generally contain a large number of colors, the number and quality depending upon the price. However, as it will often be necessary to produce colors which you do not have, a slight knowledge of mixing paints will not come amiss.

The three primary colors are *red*, *yellow* and *blue*, and by making certain combinations any color desired may be produced. Green can be made by mixing yellow with blue; purple is a combination of red and blue and orange is made by mixing red and yellow. To make light shades of any color, mix with white; or if dark shades are desired, add a small quantity of black or dark brown.

In painting, always begin at the top of the picture and paint downwards, having plenty, but still not too much, water in the brush. If done in this way the paint will not settle in patches but have a clear, smooth appearance. A hard line on the edge of a color may be softened with a clean wet brush. Never put paint brushes in the mouth, as all paints are injurious, and when through painting, always wash the brushes perfectly clean, as they will then not only last longer but better work will be done with them.

Let one color dry before beginning another, and never touch a tint when it is once on until it is perfectly dry.

A *very* little soap will aid in spreading on the colors.

Use a loose sheet of clean paper under the hand when either writing or drawing as perspiration will not only soil the paper but render the work imperfect. Rest the right hand on the wrist and little finger, sit square at the table or desk and have the book almost parallel with the body.

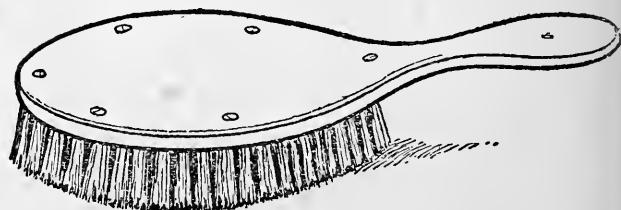
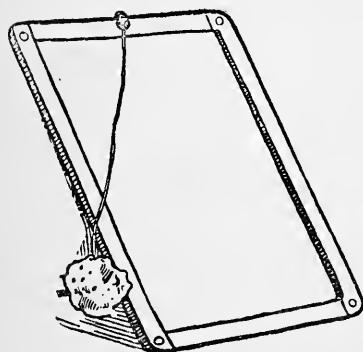
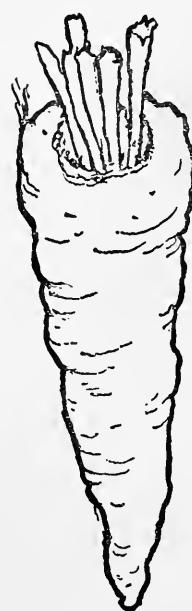
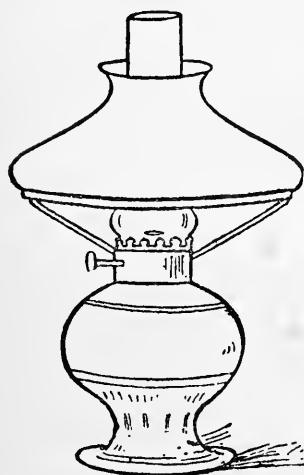
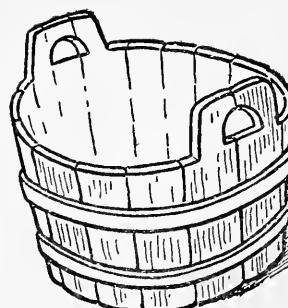
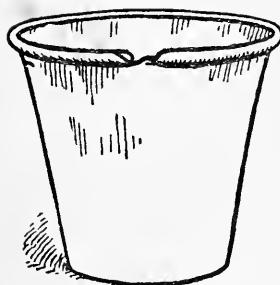
We have furnished a number of beautiful pictures of birds, butterflies, fruit and flowers all in the natural colors, and on the opposite page we have put the outlines to be painted, but before doing permanent work in the book it would be well to put the outlines of the picture, by means of impression paper, on a white sheet for practice. If you do not have impression paper the outlines may be secured by simply putting a white sheet of paper beneath the picture to be copied and a piece of oiled paper above. Trace very hard, and the impression of the bird, flowers or fruit will be made on the paper, which can then be outlined lightly with a lead pencil and painted. Outlines of any pretty advertising pictures can be secured in the same way, and by copying the colors used in the original, very nice work can be done. We have also supplied a number of outlines of flowers, animals, birds, etc., of which we do not give a copy in color, preferring in these instances that you let your own judgment suggest the proper colors to use.

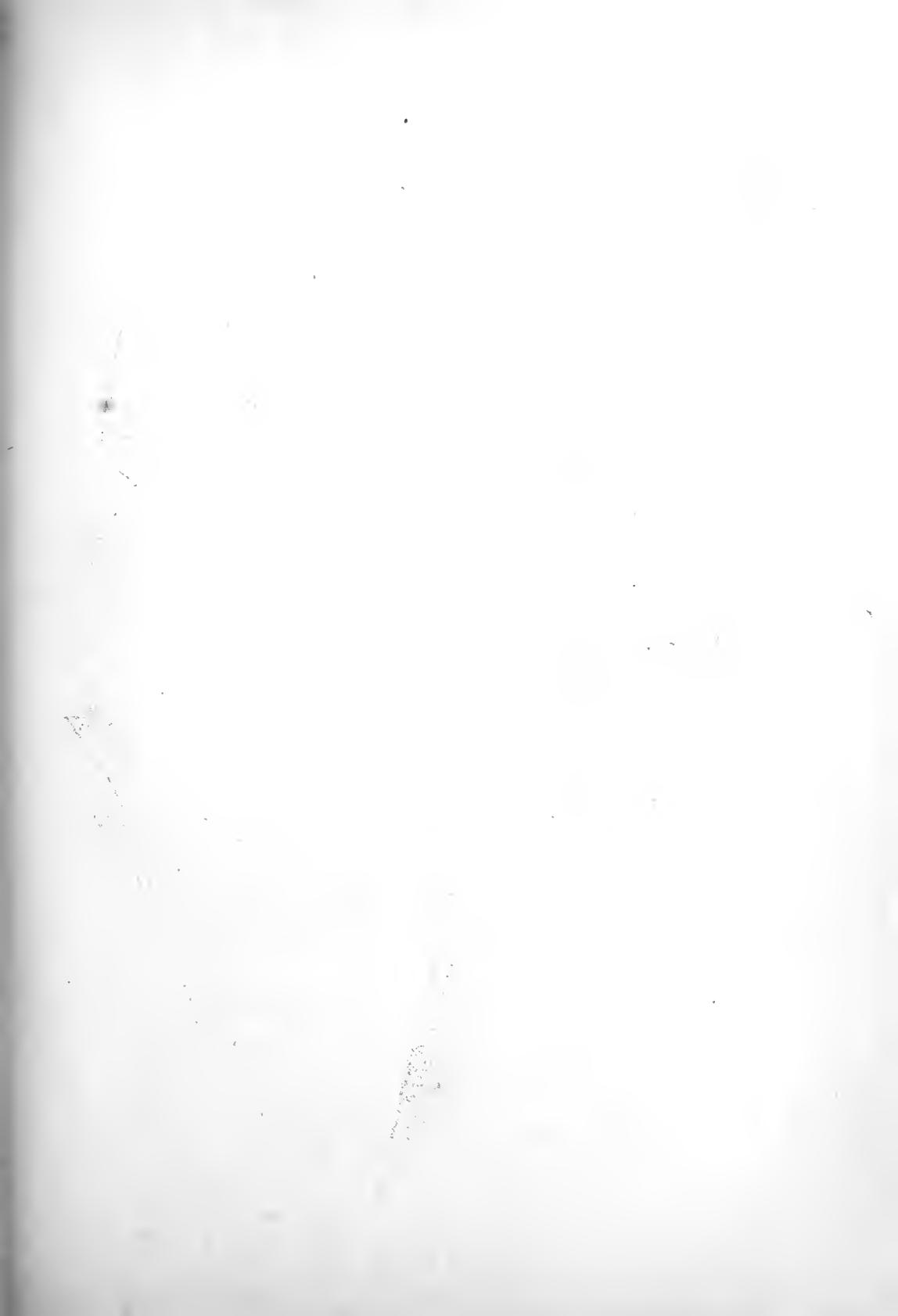
These pictures will give drill in drawing as well as in painting, as it is intended that they should be reproduced on the blank page, provided before painting. This keeps the pattern clear for future use.

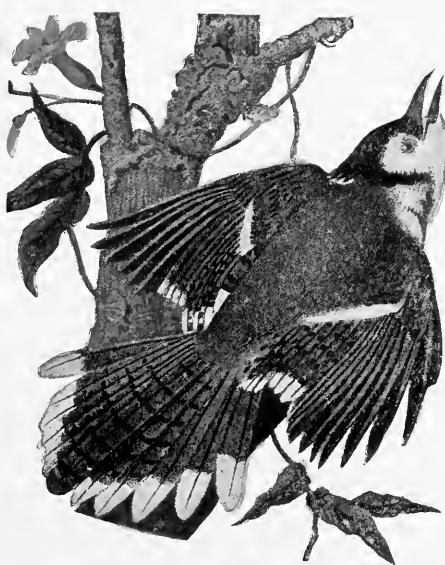
Besides the coloring of outlines, a great deal of the work, previously described, can be painted and so made even more beautiful. White cardboard can have birds, sprays of flowers or a pretty picture painted on it, and can then be transformed into covers for needle-books, pen-wipers, blotters, memorandum tablets, backgrounds for calendars, book-marks, satchet boxes, pin trays, Christmas, Easter or Birthday cards, match scratchers and many other things which your own ingenuity will invent, and which will go a long way toward remembering your friends at Christmas.

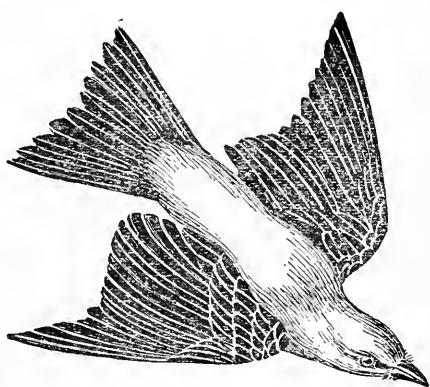
A little paste, paper, *paint* and odds and ends of baby-ribbon or bright worsted will do wonders in preparing gifts, the cost of which will be almost nothing. The joy of Christmas lies mostly in the preceding weeks of preparation and anticipation—so there is no danger of beginning too soon. The longer you get ready for it, and the more gifts you prepare for others, the happier you yourself will be on that day.

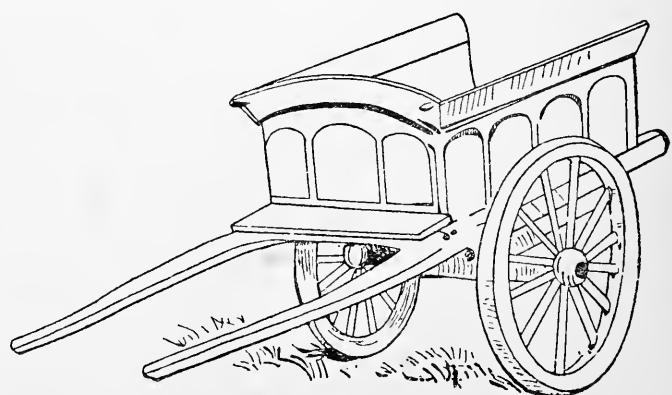
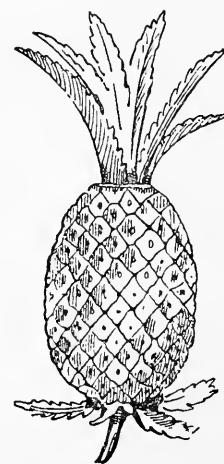
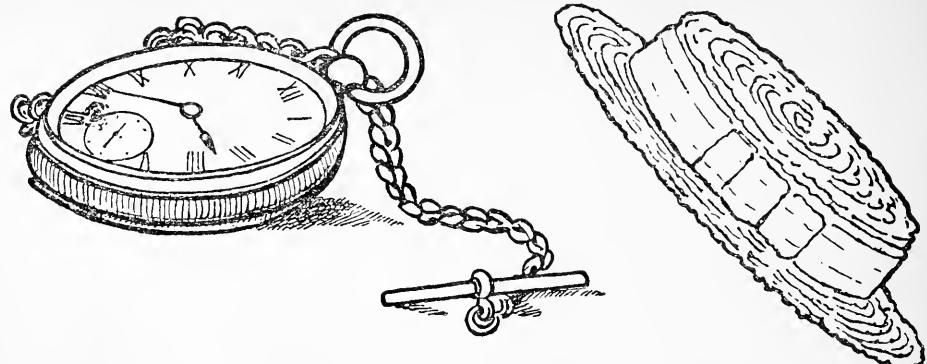
Painting on paper will be followed by painting on wood by the boys, and on silk and linen by the girls, from which pillows, cushions, tidies, etc., will be made. Flower pots will be decorated and picture frames re-gilded, and often this will lead to the painting of china and other useful work. We do not want to paint simply to make a picture or to while away time, but instead we want to learn something which is of practical value, and which will be useful all through life.

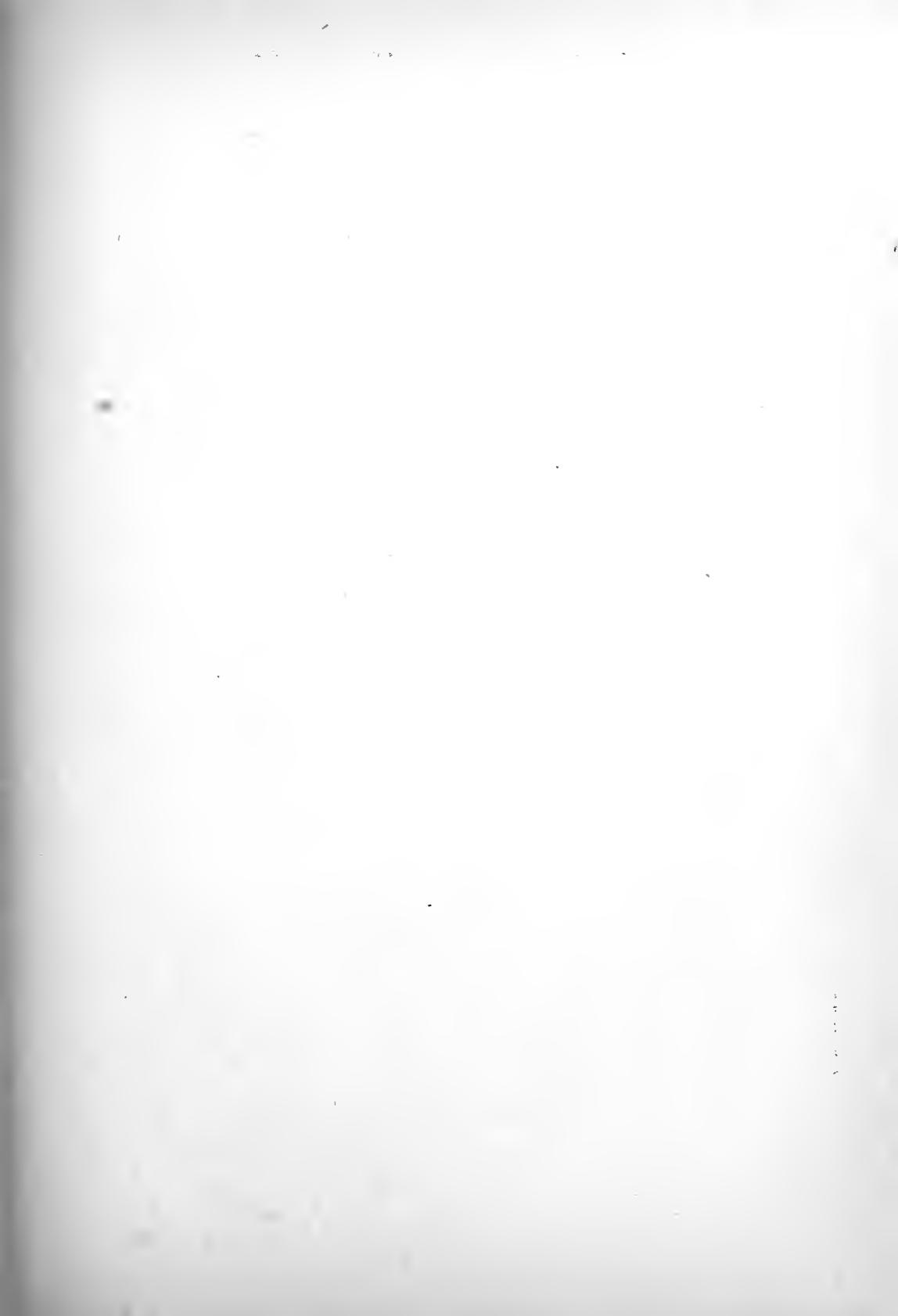


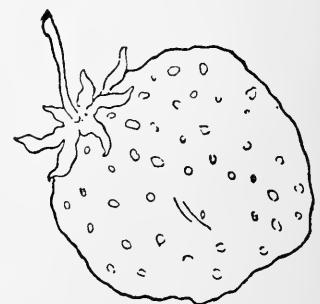
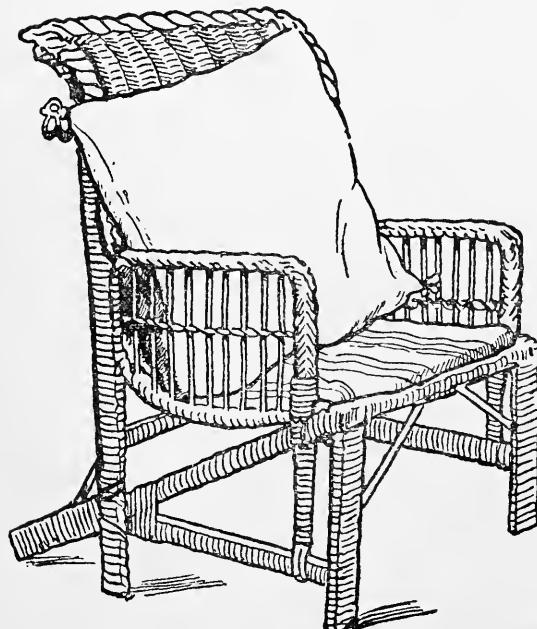
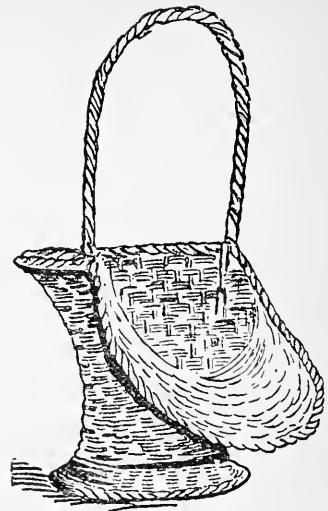
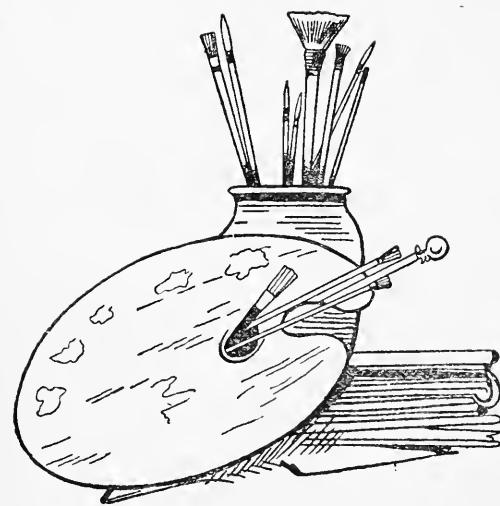


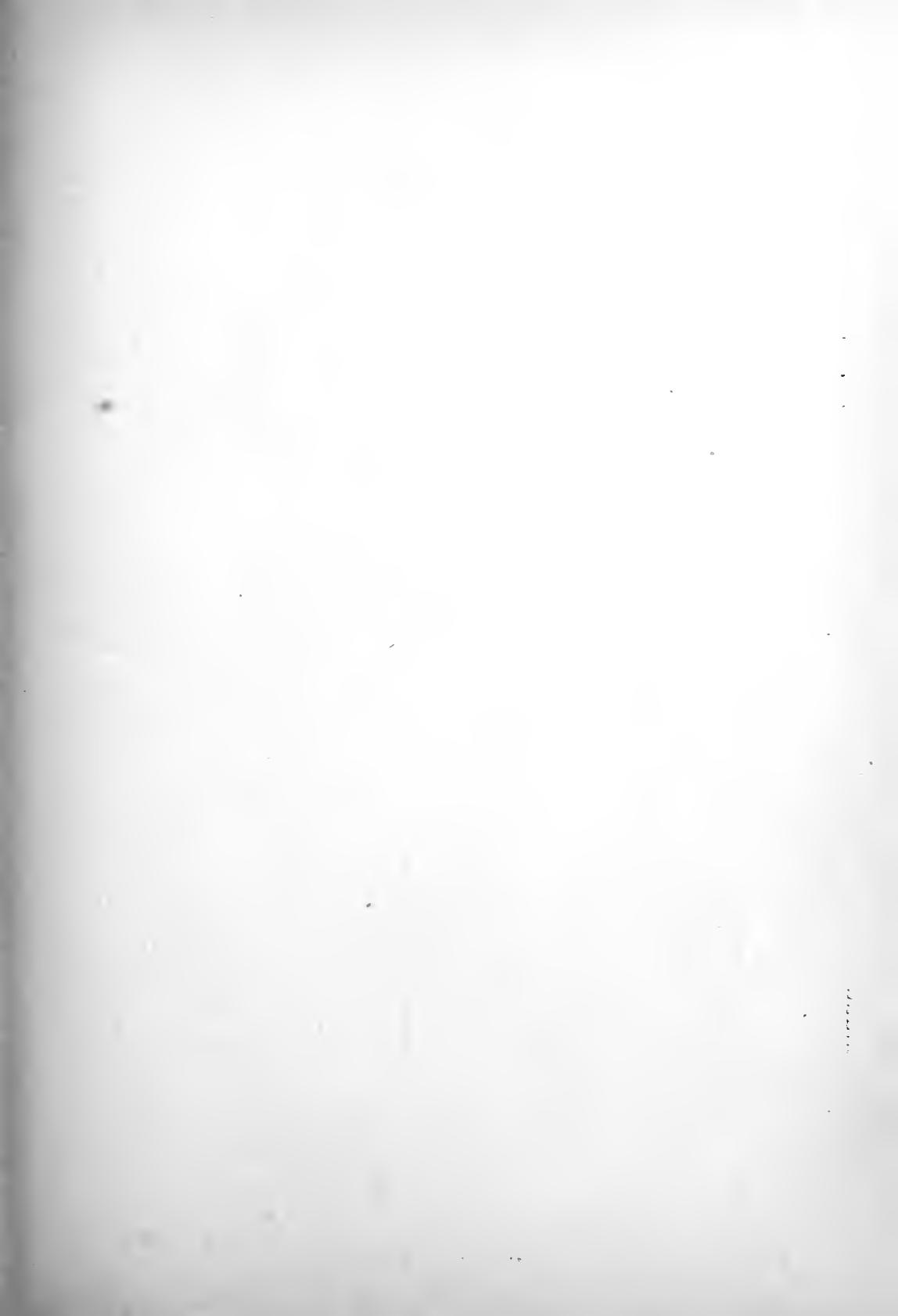










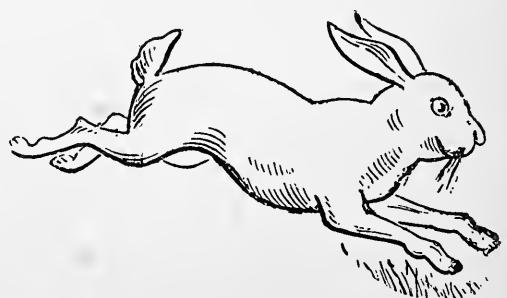
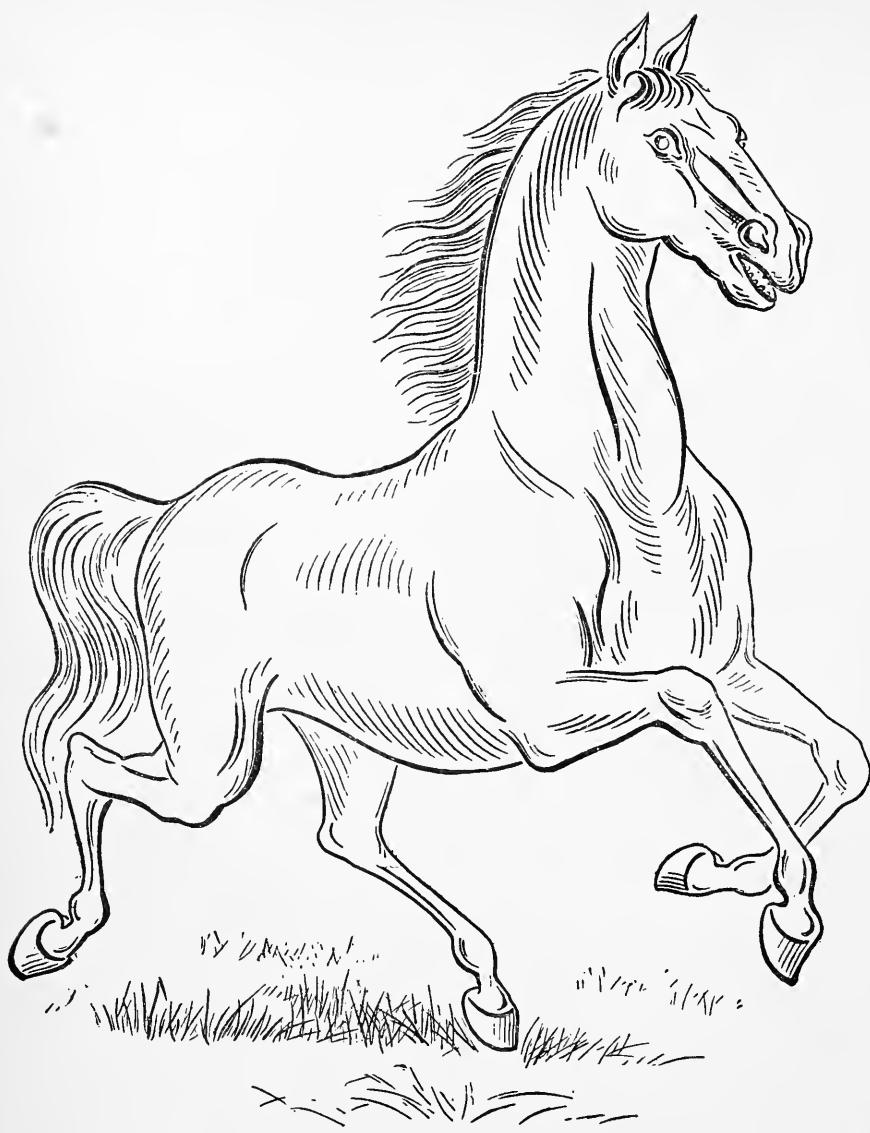


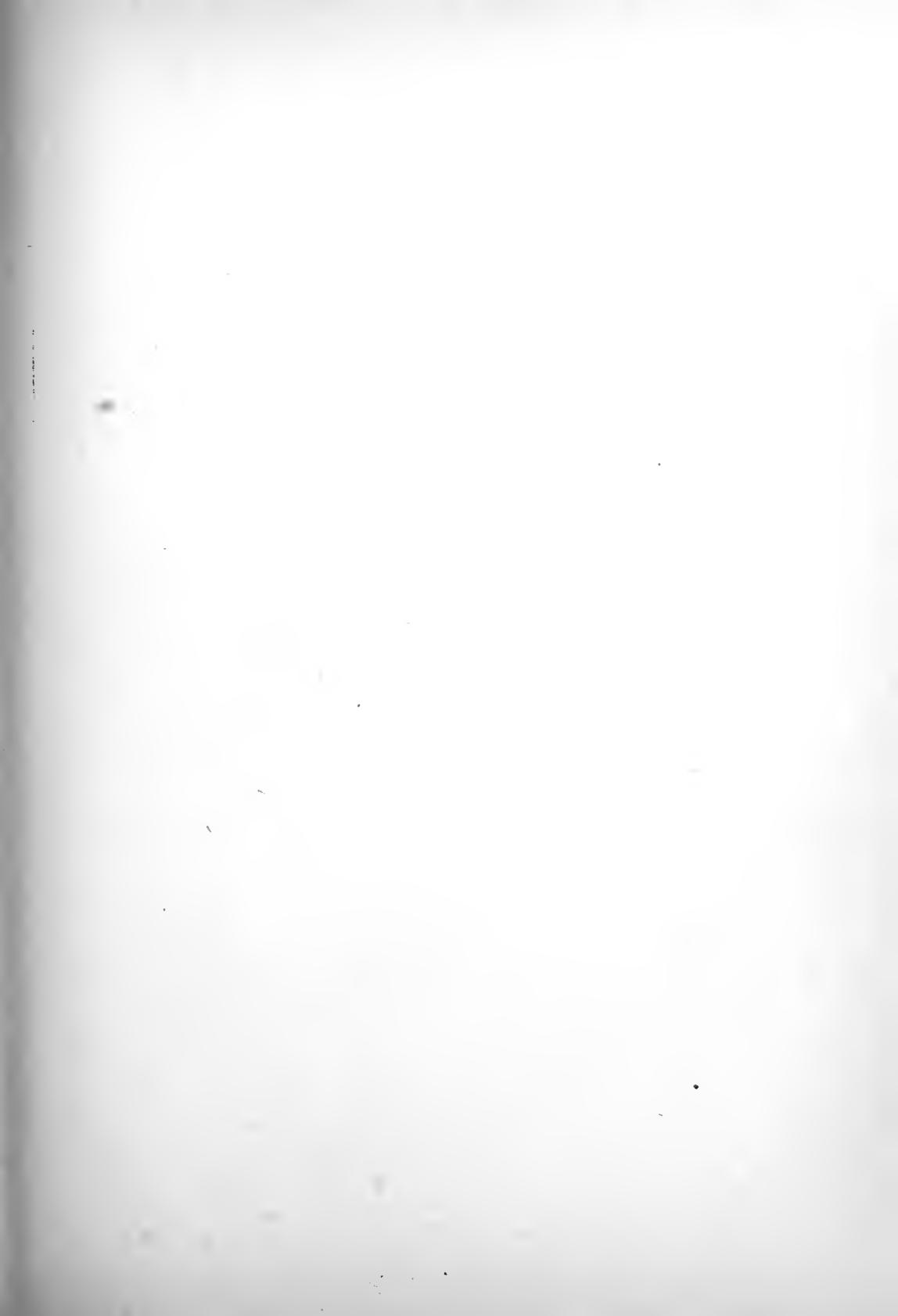






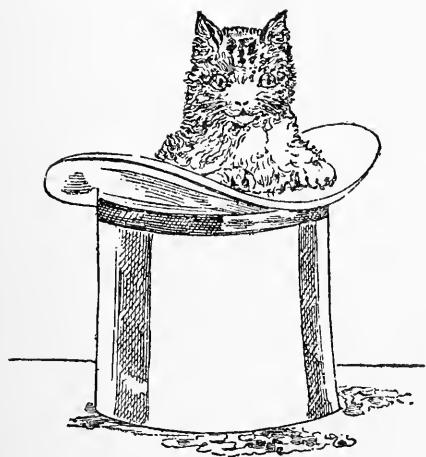








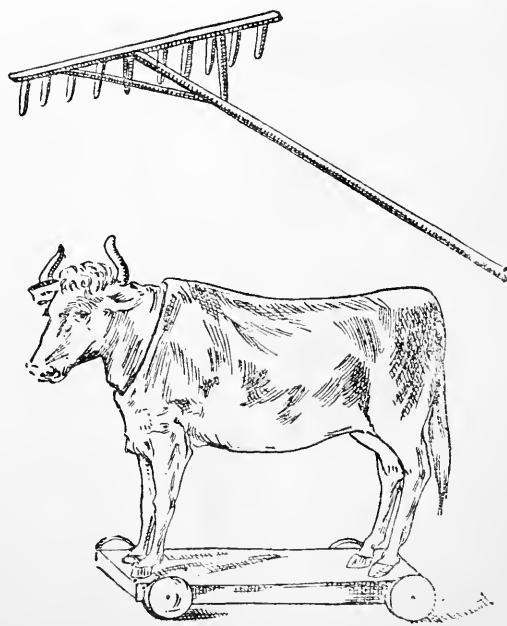
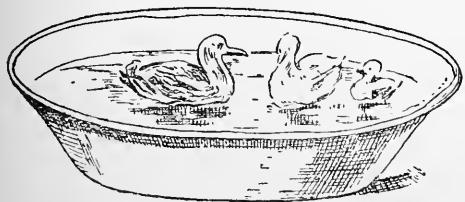
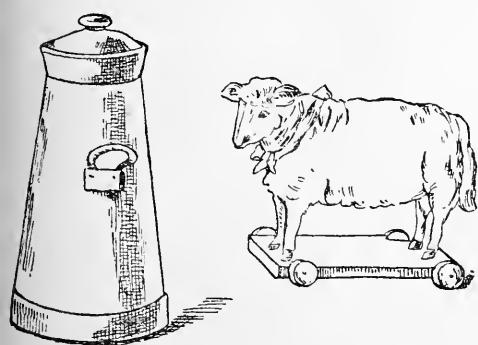
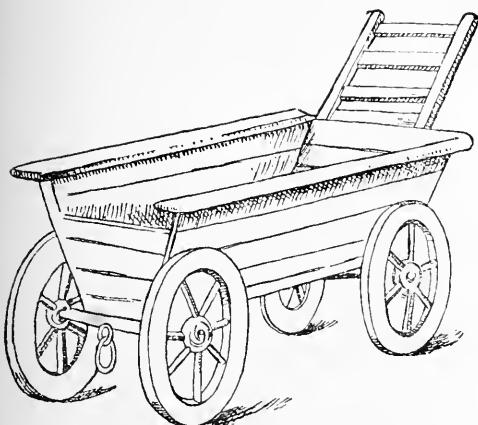


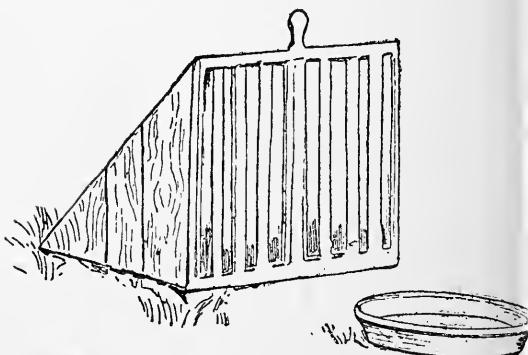
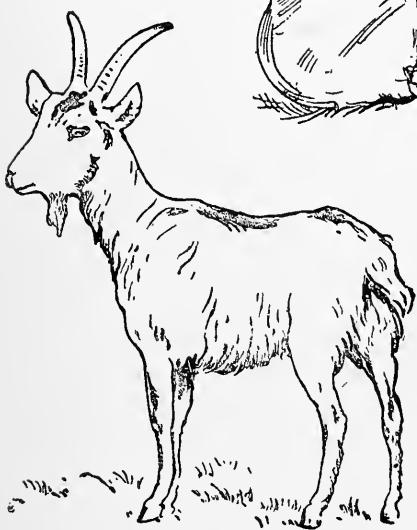
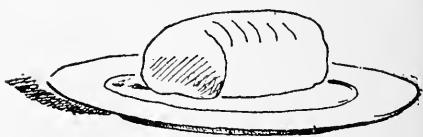
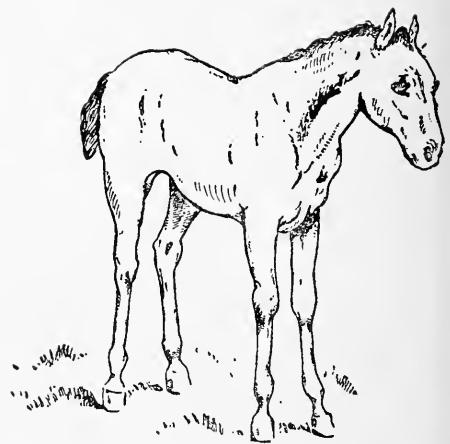
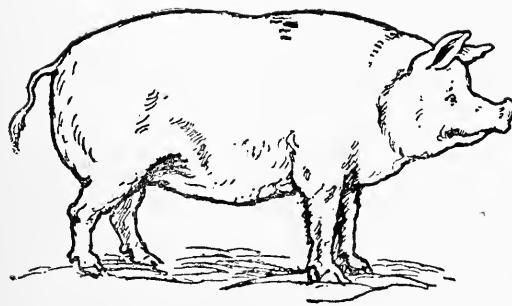


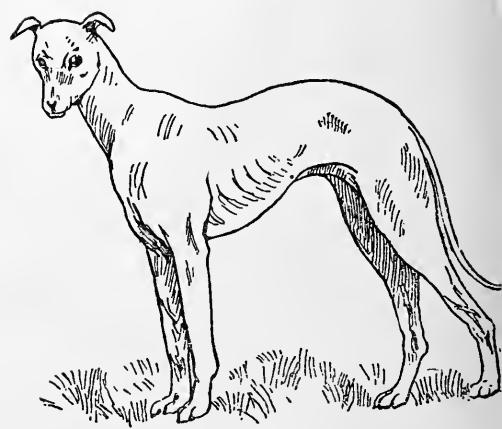
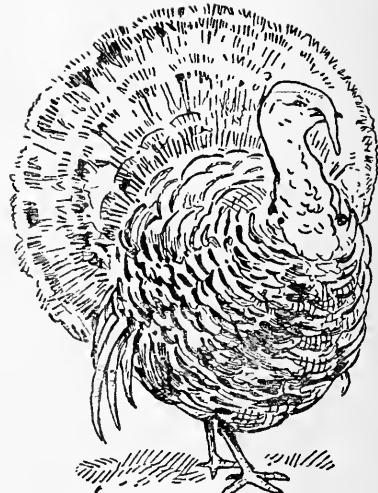












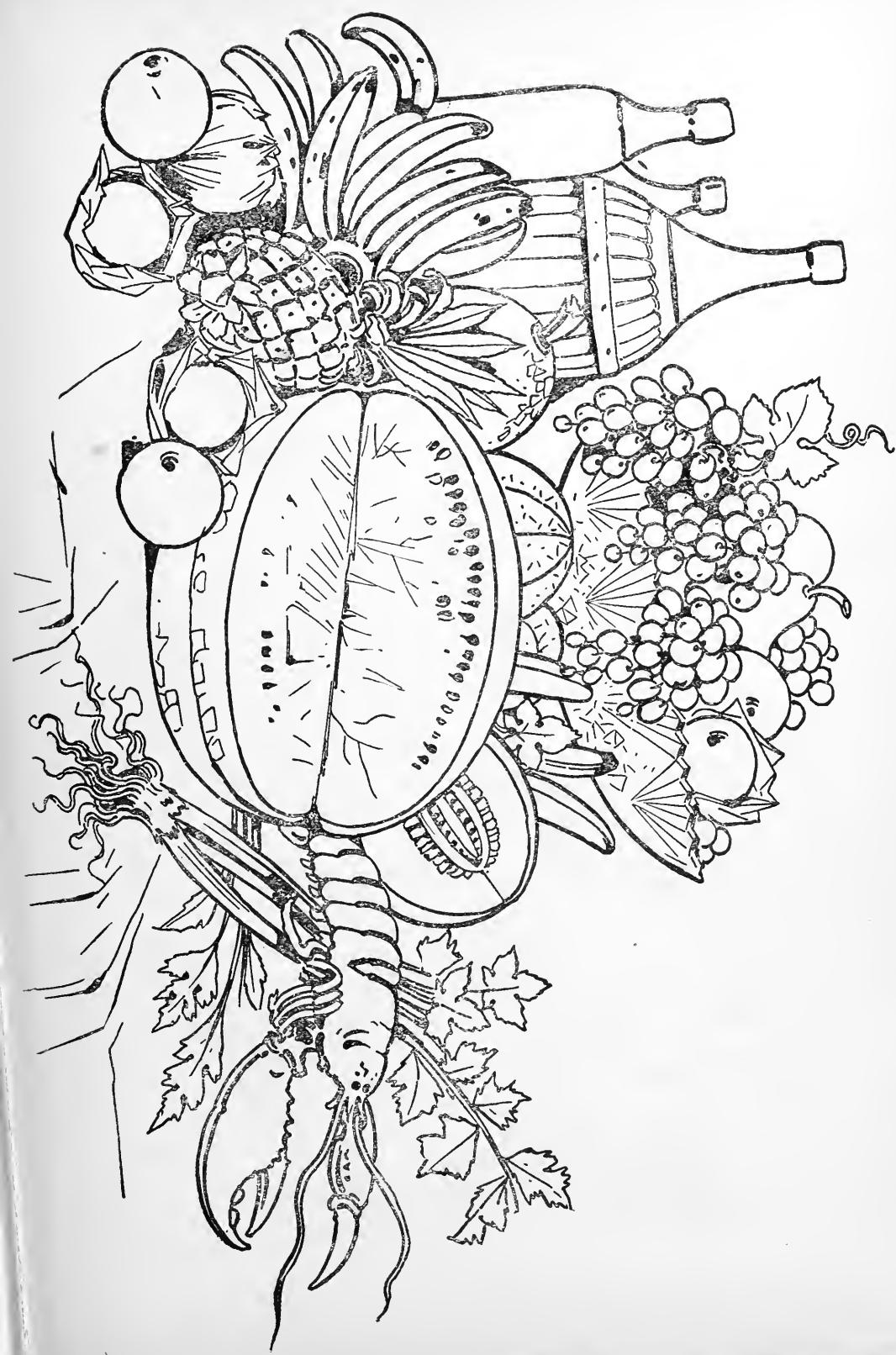


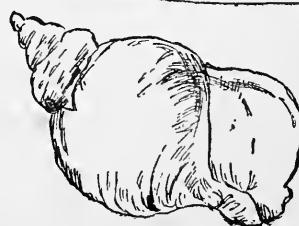
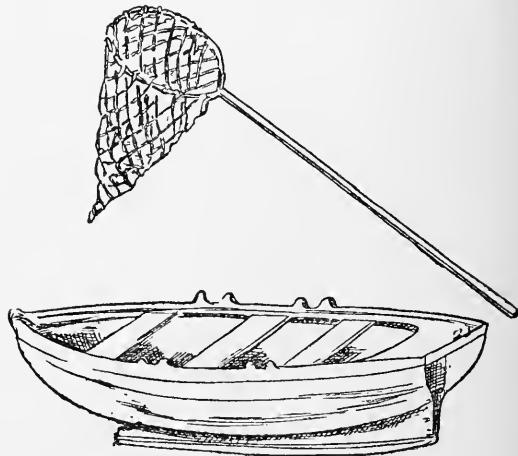
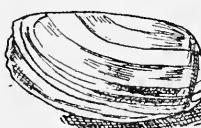
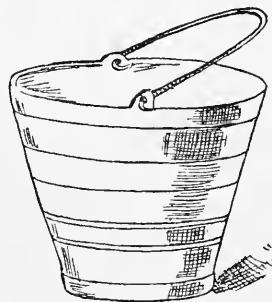
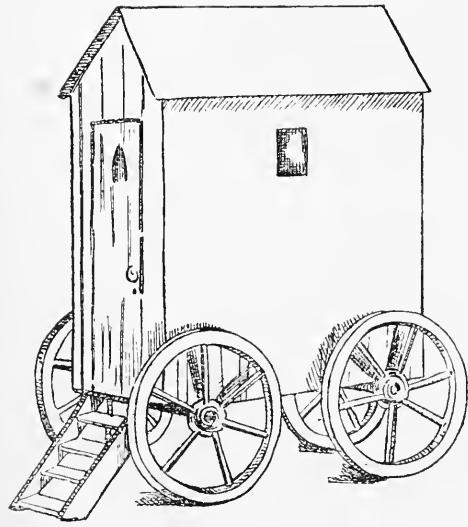


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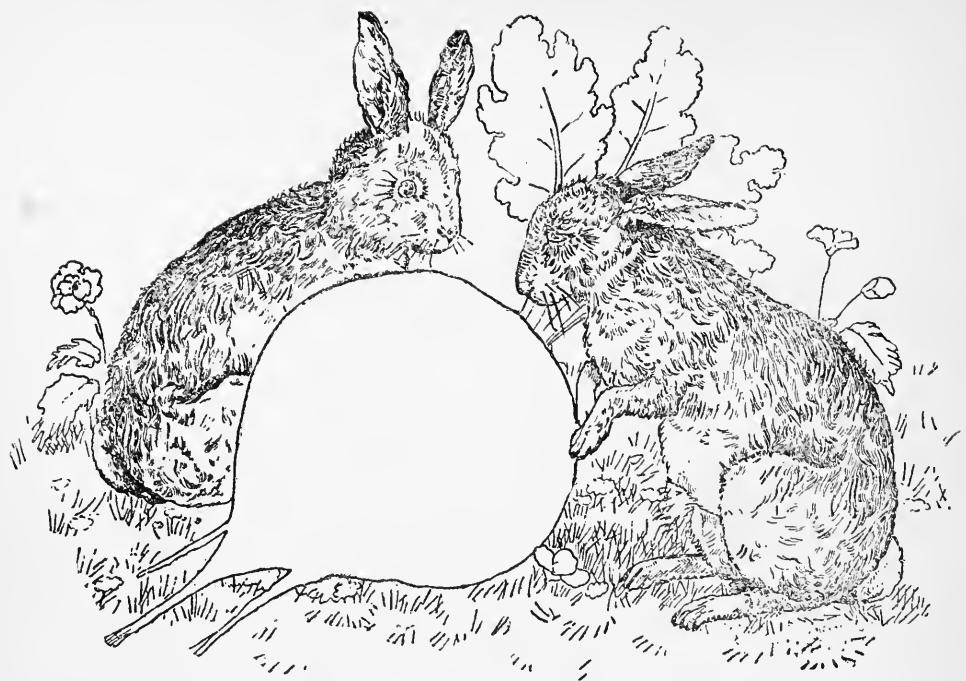
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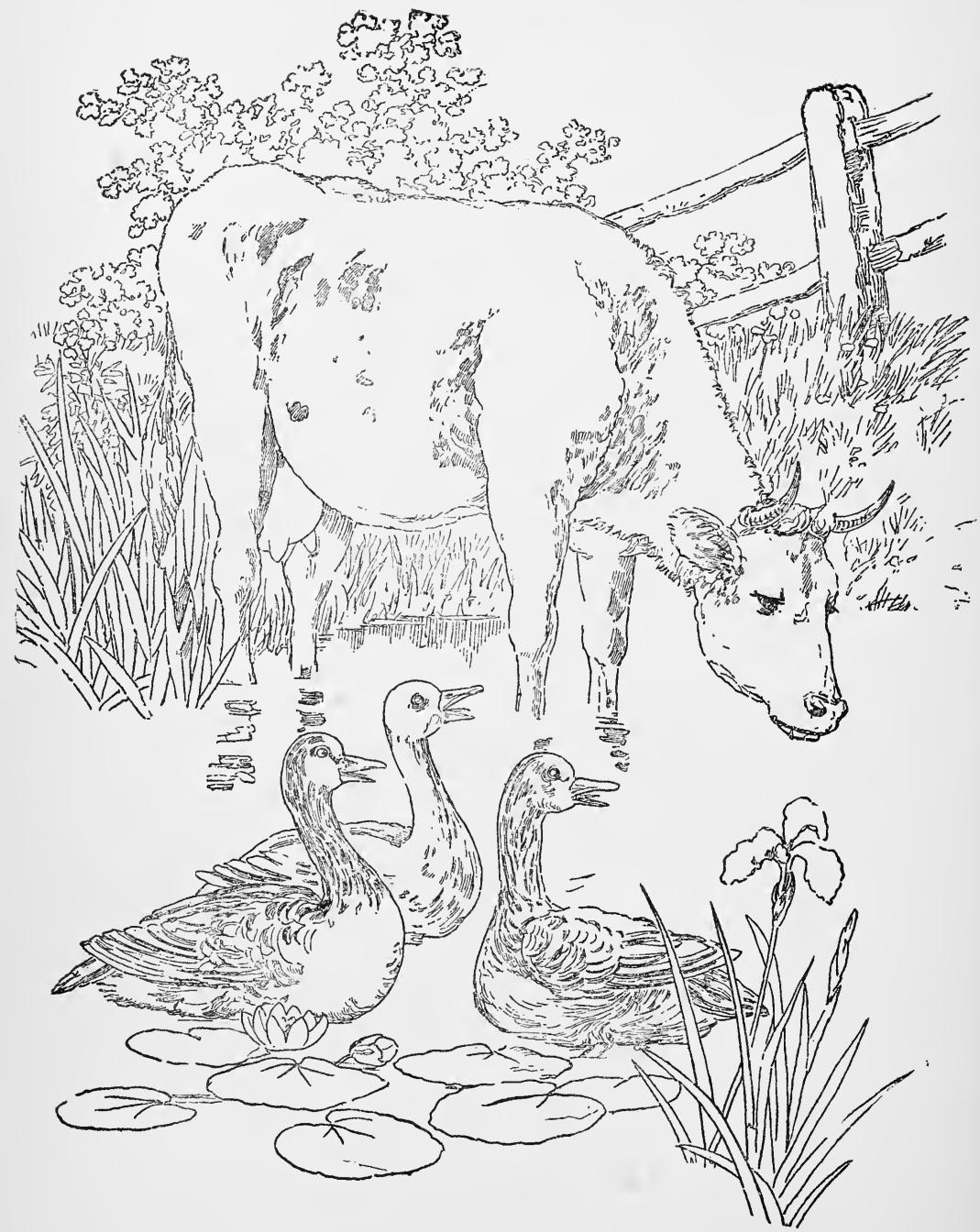


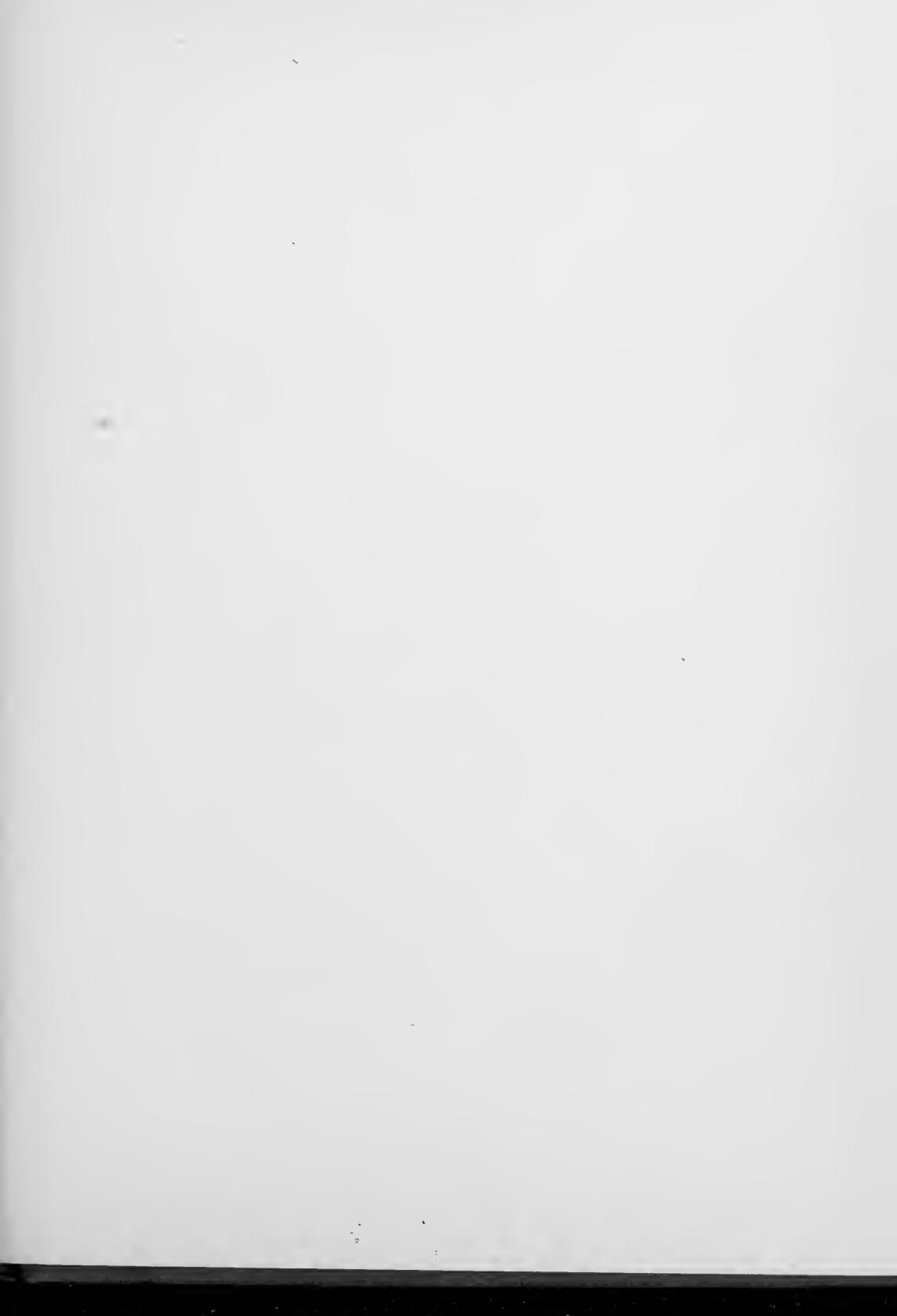


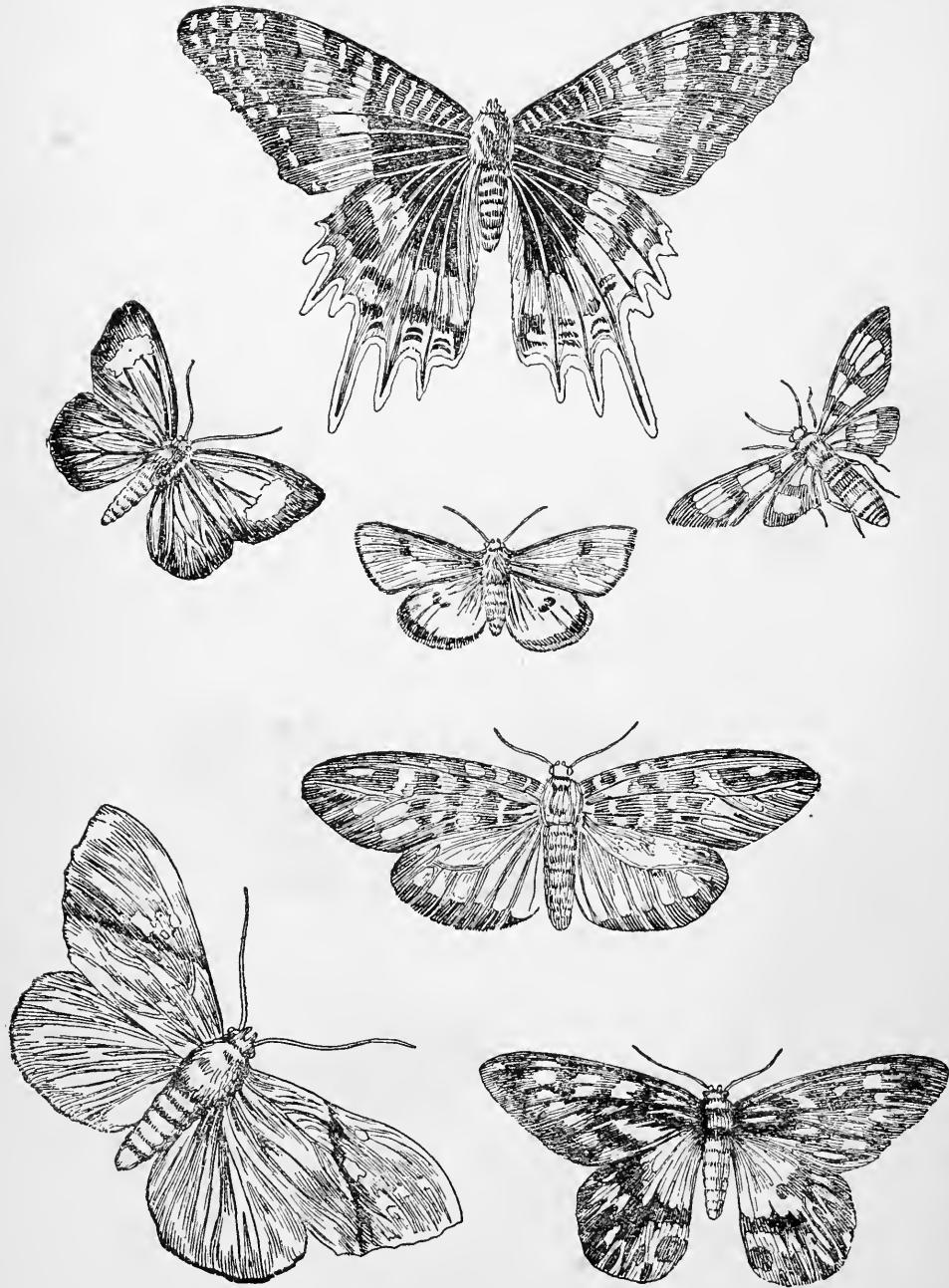


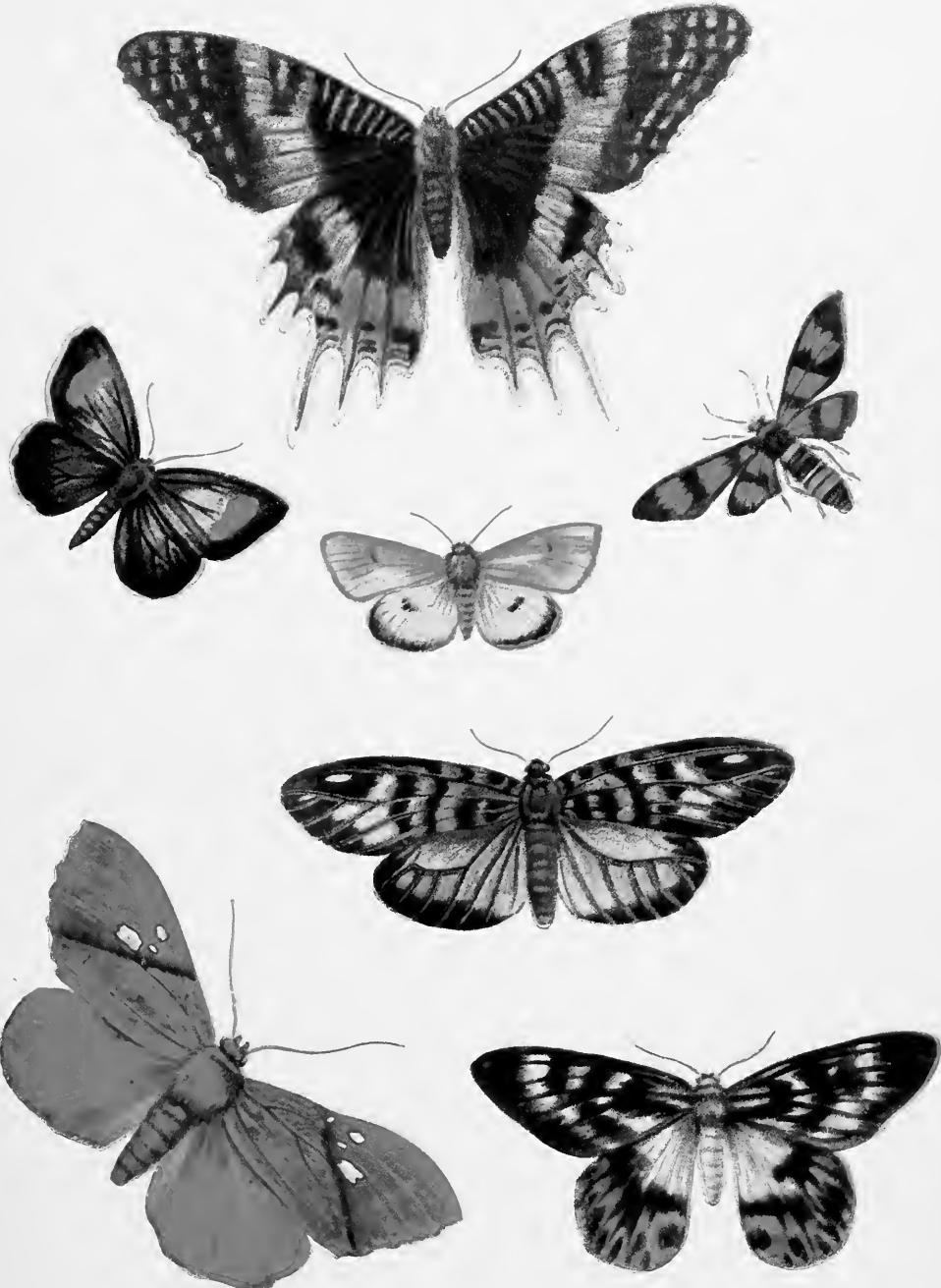
















Modeling.

IN CLAY, PUTTY OR SAND.

CHILDREN are born sculptors,—they take to it like ducks to water, and their work is by no means common-place. Representing, creating, or imitating is the child's greatest enjoyment. Did you ever see a child in a sand pile who was not perfectly delighted and who did not at once begin to model bake ovens over their foot and soon fill them with sand pies, puddings, etc., to bake? Children are full of imagination and invention—bread crumbs are moulded into marbles, or other objects, cakes are bitten to assume certain shapes, while if a piece of putty or clay happens to fall into their hands it is at once made to assume the shape of something about which they may be thinking at the moment. At the seashore we find the tiniest tots modeling loaves of brown bread with their pails, and a few feet away we find men modeling in that same sand, such forms of beauty as to attract immense crowds. This is a most useful occupation, one in which all delight, and one to which the old adage, "Practice makes perfect" applies to the fullest extent. This work follows drawing. It is different, but it is developed from it and is a wider field for the exercise of the observing and creative faculties. Of course the hands and clothing will get soiled, but for this very reason, the occupation should be encouraged as it teaches first of all cleanliness, and tidiness both of body and of dress.

Our work in this department will comprise Clay Modeling, Sand Modeling, Putty Modeling and Repousse Work.

PREPARING THE CLAY.

The clay sold by Kindergarten supply dealers should be obtained if possible, a brick of it costs but a few cents and can be used over and over. Break off as much of the brick as desired, tie in a cloth and put the cloth containing the clay in a vessel containing enough water to cover it. After soaking an hour or two, take out the cloth and without untying, knead until perfectly free from lumps. If too wet, allow to dry off; if too dry return to the water. If properly kneaded it will glisten as if oily when rubbed smooth. Keep wrapped up in a damp cloth in a jar well covered; this keeps it in good condition. No clay need be wasted, as when through

working, all imperfect pieces, crumbs, etc., should be worked over, and put back into the jar to be used at a future time. Artists and sculptors use a great many tools, but only two are really necessary,—one is a wooden knife with a pointed end, and the other is a similar knife with



Fig. 1.

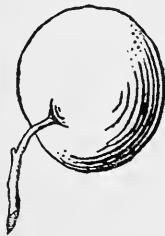


Fig. 2.

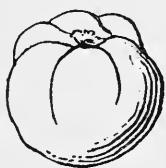


Fig. 3.



Fig. 9.



Fig. 10.

a blunt end. A piece of oiled paper should be secured on which to work,

Take a small quantity of clay, shape into a sphere (Fig. 1), by turning and pinching between the thumb and forefinger of each hand. Persevere until perfect spheres are formed, and these may then be transformed into apples, pumpkins, pears, cherries, etc. Many small spheres



Fig. 4.



Fig. 5.

adhering to each other and furnished with a stem and leaf makes a good representation of a bunch of grapes. From the sphere we make the cylinder (Fig. 6), by rolling it on a board and flattening the ends. This in turn may be made into a candle, a loaf of bread, a bottle (Fig. 8), a bag dents are made in it to represent the eyes, it may be made to resemble a potato, (Fig. 10). The cube (Fig.



Fig. 6.



Fig. 7.



Fig. 8.

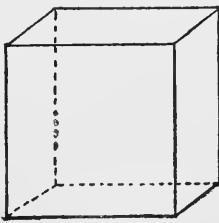


Fig. 11.

11), can easily be made from the sphere by pinching it and so forming sides. Or the edges may be made by patting the sphere gently on the

table. All of the forms we have had represented in the blocks, etc., may be made in the clay, some being more difficult than others, and out of them numberless forms of life can be made. Some of the things to which clay most readily adapts itself are fruit, birds, nests with eggs

in them, nuts, pea pods, in which the small round peas are placed, houses, turtles, fish, mice, sets of dishes, and even mud dolls. A bird



Fig. 15.

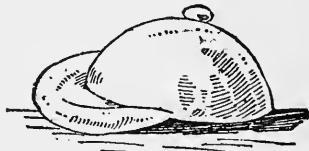


Fig. 18.

is made with five balls—one large and four small ones. The large one of course is for the body, one of the small ones becomes the head, on

which a beak is readily pinched, two small balls are flattened for wings and one is used for a tail.

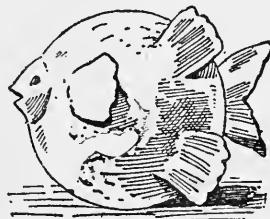


Fig. 16.



Fig. 19.

Clay modeling is exceptionally valuable not only on account of the pleasant occupation that it affords, and its development and discipline to mind and hand, but it also has a practical value, as it may create a



Fig. 17.

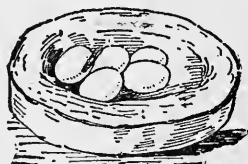


Fig. 20.

taste for sculpture, which is a profession that is not overcrowded, and one in which there is room for every ambitious boy or girl to win both fame and fortune. The children in Mexico and many other countries excel in this work. There, little children scarcely able to walk, may be seen modeling vessels and images of clay, which are dried in the sun

and then carried to the markets and sold for a few pennies a piece, and there is no reason why American boys and girls should not excel all others.

If not possible to secure the kindergarten clay, any boy will know where to get clay that will make an excellent substitute, so that there will be no need to despair on that account. As we stated before, the sphere is the first type, and we showed a few simple models that could be developed from it, and then gave a few more difficult ones which we trust will be an incentive to much more difficult work.

From the sphere we can make a beautiful sugar bowl, lunch basket, (Fig. 15), or fish (Fig. 16). From the hemisphere, we make a toadstool (Fig. 17), or a cap (Fig. 18). From the circle—a sewing-basket (Fig. 19), or a nest with eggs (Fig. 20).

Log cabins made of clay logs are very nice and afford plenty of room for some good hard work for the most ambitious little sculptors. All work when done should be carefully dried in the sun or in a moderate oven. Painting the leaves, cherries, cheeks of apples, etc., in appropriate colors improves them if neatly done, and whether painted or not a coat of varnish adds to the beauty of all models, as it gives the bronzed appearance of crockery.

REPOUSSÉ WORK.

Another pleasant occupation is the making of a leaf plaque in repoussé work. A sphere is flattened into a disc about a quarter of an inch thick. Upon this, rough side down, is placed a leaf, and pressed firmly so as to make the impression of the leaf upon the clay. The unnecessary clay is either made very smooth and then pricked with a sharp toothpick, or taken away carefully, leaving the outlines of the leaf. In either case, it is well to prick the outlines with a sharp pin, after which the leaf is carefully taken away, leaving its impression upon the clay. The different shaped leaves, such as Oak, Maple, etc., can be studied in this way, and the work when finished and carefully dried and varnished or not as desired, makes very pretty gifts.

PUTTY WORK.

When desired, putty can be substituted for clay, and like it should be worked until perfectly smooth before beginning to model. The work made from it is very similar to clay work, and has much the same appearance when done. Putty may be made into small pellets and used in stickwork instead of peas.

Games.

HOW TO MAKE A DWARF.

THE DWARF may be made to represent either a man or woman. The one in the picture representing a person from the far East, which may very easily be copied. The Turban may be made of a long towel or slip of cloth around which, strings of glass beads may be wound for ornaments. The face may be "made up" according to task, the lines being put on with charcoal, soot or anything that is not injurious. A false mustache goes far toward hiding the real identity of the player.



If the Dwarf is to represent a woman, the face should be disguised as effectually as possible. To do this, a piece of black sticking plaster put over one of the front teeth, or over both, will prove very effectual; a little rouge or whitening on the face will also help, and a bonnet, shawl, etc., should be put on. Two players are required, one standing back of the other and passing their arms around the first player for the dwarfs hands, while the first player's hands are put into a childs socks and slippers, and dressed to represent the dwarf's feet. If the players act well together the

dwarf may be made to sing and dance, keep time with its hands and be funny enough to make all the guests laugh heartily. The players should stand in a door, whose curtains hide the bodies of the players and in front of which a table is placed, on which the dwarf performs. If well managed when the curtain rises the audience will be surprised to see a pigmy apparently standing on the table. The dwarf may take the part of a mind reader, fortune teller, or anything that can be performed well, but the natural voice should never be used, as the fun is greatest when the audience is kept in ignorance as to who the dwarf is. Then he or she can "crack jokes," and make hits on persons present that will be thoroughly enjoyed and start all to wondering as to who it is that knows so much about every person present. In some cases persons from the audience go forward to the dwarf, who tells their fortune by feeling the head, looking at the hands, etc.

THE ARTIST'S MENAGERIE.

A pencil and a piece of paper are given each player. The paper is folded in three. Each draws a head of a man, or beast, or fish, according to the fancy of the moment, on the upper third, carrying the lines of the neck just over the fold, as a guide to the next artist, and folds it down, and passes it to his left-hand neighbor. He draws a body proceeding from the lines of the neck, folds it over, and passes it on. The third player adds the legs. The paper is then opened, and frequently the picture resembles the following drawing. The combinations are often even more ridiculous than that we have given. This is quite a fashionable round game in country houses.



CONTRADICTION.

Four little girls hold a handkerchief by its corners. One stands by them who commands their movements. But the game is *Contradiction*; therefore when she says, "Hold fast!" they drop the handkerchief; when she cries, "Let go!" they must hold it tightly. For *obedience* to the order given they would have to pay a forfeit.



THE GIANT OR GIANTESS.

These are very amusing deceptions. For the giantess, a tall young lady is dressed in a petticoat. Then a large umbrella is covered over with a gown and cloak; a ball, for a head, is tied on the point of the umbrella-stick above the dress, and a bonnet and thick veil put on it. The umbrella is partially opened, so that its sticks set out the dress and cloak as a crinoline does. The player gets under it, and holding the handle up as high as she can grasp it, appears like a gigantic woman. Somebody knocks at the hall door to pretend there is an arrival, and a minute or two afterwards the footman is to open the drawing-room door and announce "Miss Tiny Littlegirl." The giantess then walks into the drawing-room to the amazement of the company, bows, etc. It has a good effect to enter holding the umbrella-handle naturally, and then to raise it by degrees, which will give a comical appearance of growth.

We have seen the giantess thus appear to rise till she peered over the tops of the highest pictures in the room. The effect is exceedingly funny. She may talk to the company also, bending her head down towards them, and speaking in a shrill tone of voice. Holes should be put in the suit so the giantess can see where she is going, or a child may lead her.

For a *giant*, a small boy is placed on the shoulders of a tall man, and a thin sheet is then gathered around the boy's neck and allowed to hang down to hide the man underneath. If holes are made in the sheet through

which the boy may put his hands, the giant may be made to appear very natural. By blacking the face and hands, and adding false hair, etc., the identity of the players may be completely hidden. The giant and giantess may come in together, and if the parties playing them act their parts well, a great deal of fun may be furnished.

THE CAT AND THE MOUSE.

From the merry group of playfellows a "Cat" and "Mouse" are chosen. The cat should be rather the taller of the two children.

Then the others take hands and form a circle, into which the "mouse" creeps, while they dance round, singing :

" Pray, Mrs. Mouse, are you within ? "

Mouse. Yes, kind sir, and I'm sitting to spin.

Puss (outside prowling round). Mew ! mew ! mew !

The game is this :

The little girl who plays the part of "cat" watches her opportunity to catch the "mouse." If she can reach Mrs. Mouse by putting her hand into the circle, she may do so, provided that she does not forget to "mew" at the same time.

The mouse must try to keep in the middle of the circle, out of her enemy's reach. But she must also frequently run in and out of it, to give "Pussy" a chance of catching her.

The dancers must try to help and defend the mouse, opening and raising their arms to admit her when running back into their circle, and depressing their arms and drawing close together to keep out the cat.

If the cat succeeds in getting into the circle, the two who suffered her to do so become in their turn cat and mouse, and also pay a forfeit each. If the mouse is caught, but the cat, at the moment of catching her, forgets to mew, it is not to be considered a true capture, but Pussy is to release her and try again.

If the mouse is caught out of the circle, she pays a forfeit ; and if the cat manages to touch her while in it, she also pays a forfeit.

The cat may try to pull the hands of the dancers apart, and break into the circle ; but she must be gentle and not rude in such attempts, for the game to be pleasant must be played with great good temper.

This is an excellent out of doors game where a large number of children are playing together.



CHINESE CHILDREN PLAYING BALL.

GAMES OF BALL—FOR FINE, FROSTY WEATHER.

Catch-ball is played thus: The players stand in a ring at some little distance apart from each other, and toss a ball (which should be a soft one) from one to the other all round till it returns to the first player. If any one fails to catch it, and it should fall, she is "out" of the game and must stand on one side. As in order to play a good game the distance between the players should be rather wide, the ball will often fall, and the circle will finally be diminished to two players, who must stand a good way apart, and toss it to each other till it falls, and one remains winner of the game.

Another ball game is this: The players take each the name of a day of the week, or (if there are more than seven) of a month, and they must carefully remember their several names.

"Monday" stands at a little distance from the rest, and cries, "The ball will fall to 'Thursday,'" or any other day or month she chooses to name.

"Thursday" catches it, and cries, "The ball will fall to 'Monday,'" who must then run to meet it. Whoever fails to catch it when called, pays a forfeit.

Chinese children do not toss up balls as our children do. They throw the ball to the ground and "bounce" it, catching it at the rebound either inside or outside the hand, and they will keep up the ball in this manner for a great length of time without letting it escape them.

You can also play ball against the wall of a room with a woolen ball, or against the house wall out of doors with an India-rubber one. Hawaiian children always play with several balls, keeping several going and several coming at the same time. They also have a game with small balls, on a slanting board on which they keep a number going up while others are coming down. Eskimo children play with several balls, catching and throwing them from the points of sharpened sticks held in each hand.

THE CHINESE TEA TABLE.

The players form a circle, and take the names of articles used at the tea table. Tea begins. She turns round rapidly, saying, "I turn Tea, who turns Sugar?" Fanny, who is Sugar, then begins to turn round, saying "I turn Sugar, who turns Milk?"

Ada. I turn Milk, who turns Cream?

Anna. I turn Cream, who turns Hot Water?

Mabel. I turn Hot Water, who turns Sally Lunn?

Edith. I do. Who turns Muffins?

Mary. A forfeit, Edith. You must say the exact words.

Charley. I turn Muffins. Who turns Crumpets?

Anthony. I turn Crumpets. Who turns Jam?

Edward. I turn Jam; and now we are all turning round like teetotums! When may we stop, Ada?

Ada. Not till I say, "Take away the tea."

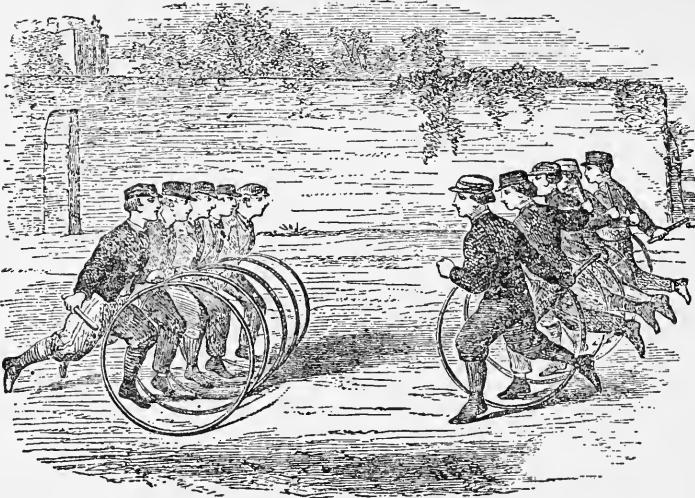
So the revolving tea-table articles continued their revolutions for some seconds, till Ada clapped her hands and cried, "Take away the tea," when they all sat down in their chairs again.

CATCHING THE MOUSE.

Nine players lay their hands one on the top of the other. The one whose hand is lowest draws it out and puts it at the top, saying, "One!" The next lowest draws out hers, puts it at the top, and cries, "Two!" And so on, till "Nine!" is cried. This last player seizes one of the hands which lie beneath her own (or more, if she can), crying, "I have caught the mouse!" and then the hand caught pays a forfeit.

But it is not easy to catch one. At the word "Nine!" all snatch away their hands as quickly as possible.

This game must be played very quickly to be funny.



A HOOP TOURNAMENT.

The use of these delightful out-of-door playthings, admirably adapted for frosty weather, is so well known that we shall not attempt any description of them. A pictorial representation of a hoop tournament is given. The boys sometimes dress their hoops in bright colors, and roll their hoops in a manner similar to a grand march, all keeping step and performing very pretty figures. Two clubs of boys dressed in different-colored uniforms make a very interesting sight. The tournament may be made as simple or as difficult as the boys desire.

A ROPE WALK.

This is something new and after the idea of the childrens' "cake walk," and is especially nice for private picnics or for lawn parties, where something new is wanted to interest the people. Little girls, dressed in bright-colored dresses (generally made of cheesecloth), and wearing sashes, ribbons, etc., of rope, frayed out so as to form tassels, perform with their jumping ropes to see which ones are the most graceful, etc. Some walk, some jump, some run, some hop, anything and everything may be done, each one trying to prove that they are the most expert, most graceful, most comical or most awkward rope-walker present. The fun depends on the players, for, as in a cake walk, there are no fixed rules, each individual performer using their own ingenuity in trying to gain the approbation of

the people present and to "take the cake." Sometimes two or three girls act together, and sometimes boys join in the game, acting with a partner, just as in the cake walks.

RURAL SPILLIKENS.

Collect a number of straws, stand them up so as to meet at the top and spread out like a tent or haystack at the bottom; get two nice little



sticks, make a hook at the end of each with a crooked pin, or else find little hooked sticks. Each player takes a hook in turn, and tries to remove a straw without SHAKING or throwing down any of the others. The one who succeeds in removing a straw, under these difficult conditions, counts one; she who gets most straws wins the game. More interest is added if you MARK two or three straws, calling them King, Queen, or Bishop. The King, safely removed, counts four, the Queen three, and the Bishop two. The straws thus named should be larger than the others, or have a tiny flower stuck in their hollow tube, to distinguish them from the plain spillikens.

JACK STRAWS.

This Game is somewhat like *Rural Spillikens*, but instead of stacking them up, the players have the heap of little straws placed flat on the table, and a piece of wire bent to a hook at one end. The first player takes the hook, and removes a straw very carefully, so as not to shake the rest. If she shakes the bundle or displaces a straw which she did not wish to move, she forfeits a counter. If she succeeds in removing one without shaking the bundle, she receives two counters. Each person plays in turn, and the one who has the most counters when all the straws are removed wins the game.

THE PAPER DUEL.

Two little girls are placed back to back, with balls made of soft paper in their hands. Two other little girls are their seconds, to pick up the balls. They walk away from each other about seven or eight paces, turn round, and throw their balls at each other till one is hit. The seconds pick up the balls whenever they fall, and replace the duellists.

BLIND JUDGMENT.

A young lady is blindfolded. The Lord or Lady of Misrule then brings the players, one by one, up to her, and requires her opinion of them. She is not restored to sight till she has given a just opinion of some one, in accordance with the judgment of the company. Those presented must be quite silent, and endeavor to step lightly, so as not to let her guess whether she is giving her opinion of a young lady or a gentleman.

SPOONS.

This game is a variety of blind man's buff. One of the players takes his stand in the centre of the circle, blindfolded, and his hands extended before him, in which are two spoons. The other players march round him, clapping their hands in time of a tune, which may be sung or played upon the piano in any slow measure suitable for marching. When the blind player calls out "spoons" the others stop. He then finds his way to any player he can reach, and must ascertain who he or she is by touching him or her with the spoons only. He may use them as he likes, but it must generally be a lucky guess when he proves right.

He must pay a forfeit, and continue blind till he finds a successor by means of the spoons. The one rightly named is then blindfolded. Another funny blind man's buff is one in which four players are blindfolded, and try to catch each other. They are called two Marys and two Johns, and cry, "Where are you, Mary?" or John. The other running away, he or she answers, "Here I am."

THE QUEEN AND HER ATTENDANTS.

The players are numbered and sit in two rows facing each other. The Queen at the head calls any number. "It is time for _____ to start!" at which the person starts. "Bring him to me." The second then starts and tries to catch the first. They must run down between the two rows, then round the whole and back up the centre to the Queen. If the first is caught, he must stand behind the Queen's chair; if not, No. 2 must take the place. When all are caught they follow the Queen round the chairs, and when she claps her hands all run for a seat. Forfeits if left out.

BLIND MAN'S BUFF.

Blind Man's Buff is a good game in a large room; but as at all times it is attended with some risk, we advise our little readers to play it in a safer way, thus:

POINTER'S BUFF.

A little girl is blinded carefully with a handkerchief, and a wand or stick is put into her hand. The rest take hands and dance round her. When she waves her wand, they stop. She touches the one nearest to her with it, and says, "Who is this?" The little girl touched answers, in a voice as unlike her own as possible, "It is I." If the blindfolded child guesses rightly by the voice who it is, the two exchange places. The little girl who is caught becomes "blind," and the player in the centre resigns her wand and joins the dancing circle.

EVEN OR ODD?

This game is the most ancient, I think, that we know. The children who played in the streets of Athens and in the Roman Forum in the early ages knew and loved it, and little English children find amusement in it still. It is played in this manner: One child hides in her hand a few beans, nuts, almonds, or even bits of paper, and asks her companion to guess if they are odd or even.

If the playfellow guesses odd, and on opening her hand the other displays an odd number, she forfeits the article to the guesser, who hides them in her turn; but if the guess is odd and the number even, the guesser pays a forfeit, and the first hider retains the beans, etc. The guess must be right to win.

THE HOUSE THAT JACK BUILT.

This is a game of forfeits, which are paid for every mistake made by the players in repeating the words.

Ada (begins). This is the house that Jack built.

Every one repeats the sentence round the circle.

Ada (second time). This is the grain that lay in the house that Jack built.

Repeated all round the circle.

Ada. This is the rat that ate the grain that lay in the house that Jack built.

This is repeated all round—any error must be atoned for by a forfeit.

Ada. This is the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated by all.)

Ada. This is the dog that worried the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated by all.)

Ada. This is the man all tattered and torn that beat the dog that worried the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated by all.)

Ada. This is the cow with the crumpled horn that belonged to the man all tattered and torn that beat the dog that worried the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated by all.)

Ada. This is the maiden all forlorn that milked the cow with the crumpled horn that belonged to the man all tattered and torn that beat the dog that worried the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated with divers forfeits.)

Ada. This is the priest all shaven and shorn who married the maiden all forlorn to the man all tattered and torn who beat the dog that worried the cat that killed the rat that ate the grain that lay in the house that Jack built. (Repeated by all.)

This game, simple as it appears, is an excellent one for forfeits.

THE FLYING GAME.

The players sit round the table. The leader begins by saying, "Robins fly!" and raises and waves his or her hands like wings. Everybody present must do the same. Then he or she continues with great rapidity: "Eagles fly! moths fly! bees fly! ravens fly! thistledown flies! feathers fly!" etc., etc., each time waving his or her hands. At length he or she says something flies that does not, and keeps his or her hands still; but the players generally (if it is done quickly) will mistake, and wave their hands

at the wrong time. Whoever does so pays a forfeit. The leader should endeavor to confuse the followers by saying, "Cowards fly! ants fly!" (ants do occasionally fly), "plovers fly!" etc., etc., and then "grasshoppers fly! dogs fly! etc., etc.,' etc. Any mistake made either way must be atoned for by a forfeit.

THE STOOL OF REPENTANCE.

The players being seated round the room, a stool is placed in the centre, which one of the company volunteers to occupy while certain charges are being made against him. One person, acting as the President, then goes round the room, inquiring of each player what charge he or she has to make against the culprit, who is humbly sitting on the stool of repentance. All the accusations are whispered into the President's ear, who will do wisely, should the party be a large one, to be supplied with paper and pencil, to write down the accusation, and name of the accuser. All having spoken, the President says, "Prisoner on the stool of repentance, you are accused of being too good natured; of giving away recklessly! Can you tell me the name of the person who makes this serious charge against you?" Should the prisoner guess rightly, the accuser has to pay a forfeit, and to take his seat on the stool of repentance. It sometimes happens that if the prisoner guess right at the first accusation, he may wish to hear the rest; but if they are read to him, he must guess each accuser's name, or pay a forfeit each time. If he cannot guess one of the names of his accusers, he has to pay six forfeits, and sit on the stool of repentance a second time. No ill-natured accusations can be allowed.

A FASHIONABLE DINNER.

"Anna," said Honora, when they assembled in the play-room after tea, "I think it is your turn to show us a new game."

ANNA. Very well. I will give a fashionable dinner, and it shall be ordered by ourselves, every player naming a dish; but it must not be described by its right name, only by something it resembles. If the Cook cannot guess what it is, she must pay a forfeit. If the player *names* the dish rightly, *she* pays a forfeit.

MARY. I will be cook. Now, Anna, order the soup.

ANNA. Soup that sets us an example, then.

MARY. That sets us an example? I can't tell, I am sure, what soup that is! Turtle? Turtle doves are gentle.

MARY. Fanny, order the fish.

FANNY. The bottom of your shoes fried.

MARY. Oh, soles. Ada, order the meat.

ADA. Part of the Eastern empire.

CHARLEY. Turkey, Ada. Now Mary may sit down, and I am cook. Mary, order the side dishes.

MARY. That which you could not well do without.

CHARLEY. What's that? Tongue and brains?

MARY. Yes; and mischief that you enjoy—by a slang name.

CHARLEY. Larks! Mabel, order something for the second course.

MABEL. I will have Honora's curls roasted.

CHARLEY. Hare. Ada, order some vegetables.

ADA. A cab and an old man.

ANNA (*after a pause*). I can't guess. Oh, yes, I do—cabb-age. But I don't think it a good order. Honora, order some fruit for desert.

HONORA. The family of a brave king whom I don't like.

ANNA. I know who he is, I can guess—Orange.

DUMB CRAMBO.

Half the company leave the room. While they are absent, the others fix on a verb which the absent ones are to guess and perform. By and bye, when their decision is made, they call in the leader of the outside party, and say, "The verb we have chosen for you rhymes with pie" (or any other word chosen). The leader retires, and discusses with her followers what the verb can be. It is best to take those which will rhyme with the noun given in alphabetical order. "Buy" would come first for "pie." The party enter, and begin to buy of each other. If right (that is, if "to buy" was the word chosen), the spectators clap their hands; if wrong, they hiss. Speech on either side would entail a forfeit. If hissed, the actors retire, and arrange what next to do. "Cry" would be the next rhyme, or "dye," or "eye," or "fly," or "hie," or "sigh," or "tie," all of which are acted in turn, till the clap of approval announces that the guess is a successful one. Then the spectators go out, and become in their turn actors in the same manner. A great deal of the fun of this game depends on the acting and on the choice of the verbs, but it is almost sure to cause great amusement.

BEAN BAGS.

Bean bags is a capital game for cold weather. The game is played with four cotton bags, half filled with white beans, the bags being tied at the mouth. These bags are taken by two players, two bags each, one in each hand, Player No. 1 throws the bag in his right hand to the opposite player. No. 2 transfers the bag in his left hand to his right, catches the bag No. 2, throws to him with his left hand, throws to No. 2 the bag in his right hand, transfers the bag in his left to his right hand, and so on.

Player No. 2 does just the same as No. 1. The object of the game is to keep the bags going, without falling, as long as possible, which is at first very difficult, but becomes easy by practice. Each player should consider himself as No. 1 and his companion as No. 2.

The game is played rapidly, and is excellent exercise for the arm and the eye. The player whose bag first falls to the ground is, of course, the loser, but, on paying a forfeit, may resume the game; if he prefers leaving off, another player can take his place. Bean bags are just the things for fun in the fields, at picnics, etc., as well as for play in the house. They do not hurt the hands in catching them and are not easily lost, as they do not roll away when they touch the ground after being thrown.

A board with a hole in it is sometimes propped up straight, and sometimes laid flat over two chairs or stools; then the game is to see who can get the bag through the board.

The old-fashioned game of "Teacher" may also be played. To play "Teacher," all stand in a row or class, the teacher and the one at the head being chosen by counting out, and the others ranked in the same way. The teacher tosses the bag to each in turn and whoever misses goes to the foot, which of course causes those below to move up one. If the teacher misses he goes to the foot and the head one becomes teacher.

Marching with bean bags on the head and ruling out each who allows his bag to fall off makes a good game, the strife being to see who can keep marching longest. If music can be added to this game it is of course improved.

BEANS ARE HOT.

This is a hiding game. One player goes out of the room; the others hide something, previously chosen for the purpose. It may be a fan, a

ball, a card, a key, etc. When they have hidden it, they call their friend in, by saying at the door:

“Hot beans and melted butter!
Please, my lady, come to supper.”

She instantly begins her search for the hidden thing, in the curtains, under the hearthrug, in the piano—everywhere in short. When she approaches the right spot, the hiders cry, “Hot beans!” When she moves away from it, they cry, “Cold beans!”

If she finds the concealed article, she hides it next time herself. If she gives up the search, she pays a forfeit.

Sometimes a whole party go out of the room, and one remains in it to hide the chosen object they are to seek.

When they return, she watches them, and calls out who is “hot” or “cold” by name, as “Charley is growing warm,” “Henry is quite hot,” “Oh, now, Mary, you are so cold!”

“Hot” means near the hidden thing; “Cold,” a great way off.

BACHELOR’S KITCHEN.

The players sit in a row, with the exception of one, who walks before them and asks each what he or she will give to the Bachelor’s Kitchen. Each person answers as he pleases, but an article previously mentioned must not be named again. Then the questioner goes back to the first in the row and asks half a dozen questions, to all which the others must only answer the name of the article he or she has given; of course, the answers will be very absurd, but anyone who laughs pays a forfeit.

For example, the questioner asks: What will you give to the Bachelor’s Kitchen?

Ans. A saucepan.

Then, when the twelve questions begin with: What did you have for breakfast?

Ans. A saucepan.

Q. What do you wear on your head?

Ans. A saucepan.

Q. What do you love best?

Ans. A saucepan, and so on.



SHADOW PICTURES.

This is a very entertaining game. A white sheet is suspended at one end of the room. The shadow-seeker sits facing it on a very low stool: if the player happens to be a brother, he will not mind sitting (Oriental fashion) on the carpet; as, the lower the gazer is, the less shadow he or she will throw on the sheet. There must only be one lamp in the room, all other lights must be extinguished, and it must be placed about six or seven feet behind the shadow-seeker. Then one, two, or more of the players must drape themselves with shawls, raise and extend their arms, or in any way disguise themselves, so that their shadows thrown on the sheet may be deceptive, and puzzle the gazer, who has to guess, as they pass between his back and the lamp, whose shadow he beholds. A little ingenuity on the part of the substances will make very laughable or very pretty shadows. Loosening the hair and letting it fall over the face; bending a finger over the nose to make it look aquiline in the shadow, and sundry other tricks, suffice to puzzle the guesser excessively. One shadow—as of a gigantic bat, may be made by enveloping the player in a sheet, which by extending her arms she may make into huge wings. She must then pass sideways—that is, with her face turned towards the sheet, between the gazer and the lamp. A glance behind her entails a forfeit on the gazer, who must guess in all honesty whose shadow she beholds. The task is, very often, a difficult one. When the right substance of a shadow is named, she becomes shadow-seeker in place of the previous player, and he pays a forfeit.

One very funny disguise may be made by those who can imitate the shadows made by fingers on the wall. A shawl spread out, put on over the head, or pinned under the chin and let fall around the figure, will disguise the form of the substance very well. The shawl should be pulled sufficiently forward to hide the profile. Then the player's hand may be raised, close to it, and her fingers may make a duck's head, rabbit, etc.

This amusement is very popular for small entertainments, and is done by fixing a white sheet tightly across the room, and placing a large covered lamp behind it, on the floor. The actors dance and act behind the sheet, on which their magnified shadows are cast by the lamp. Occasionally they jump over the lamp, and thus appear to disappear by running up into the ceiling. A very amusing pantomime may be thus represented. It is improved by the Lord of Misrule, as a "Chorus," announcing the purport of each scene. A skillful arrangement of light by any scientific friend present will multiply the effects in a very wonderful and pleasing manner.

The best kind of pantomime is one of an old miser, who has a dancing daughter. She dances around him while he hugs his money bags; finally, she jumps over the lamp, and appears to run up to the ceiling, and disappear. The old man follows her; a thief breaks in to steal the bags of gold; he is pursued by a comrade, who wishes to share the spoil. They fight, but are both startled by the entrance of Columbine's lover, Harlequin, and also run up to the ceiling. Of course, the actors must promote the delusion by their gestures, moving their hands and feet as if climbing upwards. A dance between the lovers, and their final disappearance in the ceiling, is a good finale.

THE WILD BEAST SHOW.

A screen must be placed at the end of the room; behind it is cheval glass and a light. The showman stands before the screen, and offers to exhibit her wild animals to any person who will promise not to describe what she has seen when she comes out. Then the person who gives the promise, and demands admittance, is asked what animal she wishes to see. On her naming her, the showman proceeds to describe it. The description should be very witty, and should have some application (either complimentary or satirical) to the person who wishes to see the show. The person is then admitted, and is shown herself in the looking-glass. Care should be taken that no offence is given.



HAND SHADOWS.

It is not possible to give verbal directions for producing these amusing hand pictures, therefore we offer the following examples to our young readers, who will find it a very amusing winter evening's entertainment to try and copy the position of the hands given, and thus cast shadows of objects on the paper of the room. We need scarcely say that the shadow artist must stand BETWEEN the lamp and the wall.

PAPER SHADOWS ON THE WALL.

These are made by getting a head or figure either sketched or printed, and cutting out all the light portions of the face. Held to the wall with the light behind them, these cuttings-out present very nice pictures of light and shade.

SILHOUETTES.

This is a very interesting amusement and one in which young people may become very proficient. To make silhouettes it is only necessary to have a lamp or movable light, some white paper and some pieces of dark paper—black if possible. Darken the room, pin a piece of white paper on the wall, then place the person whose picture is to be taken between the lamp and wall, moving the light back and forth until a distinct shadow of the face or profile is thrown on the white paper. Carefully trace the picture and then cut out and paste on the dark paper and a very good likeness is the result.

If desired a "picture gallery" may be made and guesses given as to who is represented by the different silhouettes, or the artist may exhibit one picture at a time and let the audience guess whose picture was taken.

BUZ.

In this game the players sit in a circle and count, beginning at one and going on to a hundred, which must, if possible, be reached. But the number "seven" must not be mentioned, Buz being substituted for it. For instance, the players say, alternately, "one," "two," "three," "four," "five," "six," the seventh exclaims, "Buz;" the others on, "eight," "nine," "ten," "eleven," "twelve," "thirteen," "Buz," because twice seven make fourteen, "fifteen," "sixteen," "Buz" for seventeen, "eighteen," "nineteen," "twenty," "Buz," because three times seven are twenty-one. Thus Buz is said whenever a seven is named, or a number out of the line of seven times in the multiplication table, as fourteen, twenty-one, twenty-eight, thirty-five, forty-two, forty-nine, fifty-six, sixty-three, seventy, seventy-seven, eighty-four. When the players reach seventy-one, they must say, "Buz one," "Buz two," etc. Rules of the game:

First Rule.—Buz is to be said for every seven, or number in "seven times."

Second Rule.—Anyone breaking first rule pays a forfeit, and is out of the game; i. e., sits silent.

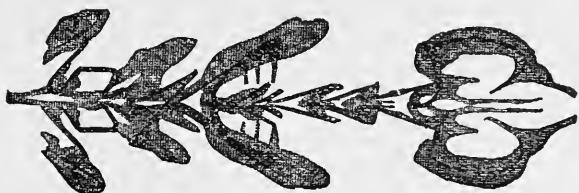
Third Rule.—Directly a "seven" or seven times number has been named, the counting must begin again; the one sitting on the left hand of the expelled member beginning again with "one."

Fourth Rule.—If any player forgets her number while the counting is going on, or miscounts after a Buz, she pays a forfeit, but is not counted out of the game.

This game must be played quickly, and it will be found that Buz will so often be forgotten in its right place that the circle, or number of players, will continually diminish, till it ends sometimes only in a pair.

And, as after every blunder, the count begins at "one," it is a matter of some difficulty to reach a hundred. We recommend this game as a very merry and pleasant one, and as an especially good one when a sale of forfeits is to close the fun of the evening, for very few can play the game without having to yield up a forfeit.

It is an especially good game where there a large party and the space is limited, as the players may all be kept interested both while the game is progressing and while the forfeits are being sold. In another part of the book will be found lists for redeeming forfeits, suitable for both boys and girls, and a great deal of the fun depends on the happy selection of these things.



OUTLINES.

Very pretty designs may be obtained by writing a name on a fold of paper, doubling it, and rubbing it together, while still wet, with a paper knife. First fold your paper, then write rapidly, with a soft pen, the name you choose, on the crease ; fold the paper again and rub it very hard. You will thus produce designs, varying for every name something like the above pattern. Word written—England.

WRETCHES' (Retsch's) OUTLINES.

This game is a very interesting and amusing one. The players (of whom there may be any number—the more the better) seat themselves round the table, each provided with a pencil and piece of paper, pens and ink. Each player draws a line in ink upon her piece of paper, which she then passes to her next neighbor, who must make a picture of it, introducing the ink line as part of the outline. The ink line may be as long or as short as the author chooses, only she must not lift her pen while drawing it, or at least she must make the line unbroken. Short lines make the best and funniest pictures. The picture must be drawn in pencil.

There is no attempt at any careful or finished drawing, as the pictures must be finished quickly, else the game is apt to be dull and slow. The greater the variety the better. Care should be taken to prevent the too frequent repetition of one idea. Profiles of faces, for instance, may very easily be made of almost any line. This, after one or two examples, should be avoided, or used just as a piece of encouragement to timid hangers back from the game, who earnestly profess that they "don't draw." The best fun is caused by the most uncouth pictures.

THE SWISS PEASANT.

The children of Switzerland have a round dance, greatly resembling our Mulberry Bush. We give it here. The air is very pretty, and may be soon learned if an elder sister or "mamma" will play it two or three times over on the piano.

At the words "So does the peasant sow his barley and wheat," the little players pretend to scatter seed.

At "So does the peasant reap his barley and wheat," the children make the motion of reaping.

At "Thresh his barley and wheat," they wave their arms for flails.

At "Sifting the wheat," they pretend to shake a sieve.

At "How he rests," the little players all throw themselves on the carpet.

At "Would you know how he plays?" they all dance and jump about.

The musical notation consists of three staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The lyrics for this staff are: "Would you know how does the pea - sant, Would you". The middle staff is also in common time (C) and has a key signature of one sharp (F#). The lyrics for this staff are: "know how does the pea - sant, Would you know how does the". The bottom staff is in common time (C) and has a key signature of one sharp (F#). The lyrics for this staff are: "pea - sant Sow his bar - ley and wheat?". The piano accompaniment is provided by the basso continuo line, which consists of sustained notes and chords.

Look, 'tis so does the peasant

Sow his barley and wheat.

Would you know, &c.

Look, 'tis so, &c.

Would you know, &c.

Look, 'tis so, &c.

Would you know, &c.

Look, 'tis so, &c.

Would you know how rests the

Look, 'tis so, &c. [peasant, &c.

Would you know how plays the

Look, 'tis so, &c. [peasant, &c.

(Repeat each first line three times.)

2 reap his barley and wheat?

3 thresh his barley and wheat?

4 sift his barley and wheat?

5 when his labor is done?

6 when his labor is done?

THE COMICAL CONCERT.

A MUSICAL GAME.

THE GERMAN CHORUS.

A musical score for two staves. The top staff uses a treble clef and has a 6/8 time signature. It features a dynamic marking of forte. The bottom staff uses a bass clef and also has a 6/8 time signature. It features a dynamic marking of piano. Both staves contain six measures of eighth-note patterns.

A musical score for three pairs of spoons. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs.

A musical score for two staves. The top staff is in treble clef and shows a series of eighth-note patterns. The bottom staff is in bass clef and shows a similar pattern. The word "spoons" is written between the two staves.

A musical score for two voices. The top voice is in soprano C-clef, and the bottom voice is in bass F-clef. The lyrics "Ha - rum sca - rum, sca - rum." are written below the notes. The music consists of a series of eighth-note chords.

This is a very laughable game. The “Comical Concert” performers are each provided with a wine glass and a spoon, on which they are to play by striking lightly the edges of the glass at every place marked in the music. The second time it is played, they are to clap hands at the same places; the third, the boys are to whistle; at the fourth repetition they are to laugh; a grand FINALE of spoons! The air, of course, is played on the piano.

MAGIC MUSIC.

This is a good winter game. The children sit around. Mamma or an elder sister plays the piano for them.

One player is sent out of the room. During her absence, something is either hidden or altered in the room, or the players decide that the absent one shall do something, as kiss her sister, make a courtesy, dance, sing, &c.

Then they call in the little girl who is outside the room. She may ask, "Is it something to find, something to alter, or something to do?" She is told which it is, and the music begins directly. When she is near finding, altering, or doing the thing decreed, the music is loud and triumphant. When she moves away from the thing hidden or altered or does not guess what she has to do, the music is very soft and low.

MUSICAL FRIGHT.

This is an admirable winter game, as it affords exercise and laughter for all ages.

A young lady is requested to take her place at the piano ; some chairs are placed down the centre of the room, back to back, just one less in number than the players. Suppose there are twelve children to play, you place eleven chairs, ten back to back, one extra. Then the twelve children dance hand in hand round the chairs in time to the music. Suddenly—sometimes in the middle of a bar—always just when you do not expect it—the player lifts her hands off the piano. Everybody must then attempt to get a seat, and as there are only eleven, one will, of course, be left out. She or he is then out of the game, and must sit down and watch it. Then a chair is taken away, ten being left. The dancers resume their dance as soon as the music begins : the moment it stops, they try to get to get a chair each, and one is, of course, again left out; then another chair is taken away, and the dance resumed. The game goes on, losing a dancer and a chair each time, till two dancers and one chair only are left.

Then the two dance wildly round the chair, and when the music suddenly stops, one sits down, and the other is out like the rest.

To make this game more exciting, the "Mamma," if it is a birth-day or any special occasion, will have a box of bonbons or some fruit to give to the winner—i. e., the last who gets a chair—and she will let it be sufficient for distribution by the victor.

PROVERBS.

Proverbs make a most amusing game. One of the party is sent out of the room while the others choose a proverb. When it is selected, they settle who shall be asked the first question. Then each person appropriates his or her word of the proverb, which she must bring into her answer when she is questioned by the absent player. But as no game can be taught without an example, we will tell you how the little players of our other games managed a proverb.

Charles is sent out of the room.

ADA. We must choose a very good one, because Charley knows so many proverbs.

MABEL. Shall we have "A place for everything, and everything in its place?"

ANNA. Yes, that will do. It is not so easy as "Fine feathers make fine birds," and that sort of proverbs; and I don't think Charley knows it. Who begins?

ADA. Mary shall. Her word is A.

MABEL. And mine, place.

ANNA. And mine, for.

FANNIE. Mine is everything.

EDITH. Mine is and.

ANTHONY. Mine is everything.

HONORA. And I have in. Granville, remember you must say its.

EDWARD. And I have to say place.

ADA. That will do. Now call Charley. (Enter Charley). Charley, you are to begin with Mary.

CHARLEY. Mary, do you like Christmas?

MARY. A little.

CHARLEY. Mabel, do you care for skating?

MABEL. Yes, on a nice smooth place, with you to help me.

CHARLEY. Anna, how long is your hair?

ANNA. What an absurd question for you to ask! I don't know.

CHARLEY. Fanny, where is your doll?

FANNY. Oh, dear! what shall I say? Dolly is up stairs, and everything belonging to her is with her.

CHARLEY. Edie, darling, can you fly a kite?

EDITH. I never tried, and if I had, I don't think I could.

CHARLEY. Anthony, my boy, have you learned your Latin grammar?

ANTHONY (a little puzzled). Let me see. Yes, I have learned my lesson of that and everything else.

CHARLEY. Honora, are you fond of Fido?

HONORA. In moderation; I don't care for him as you do.

CHARLEY. Granville, have you any marbles?

GRANVILLE. I have a few. My bag for marbles is in its right place.

CHARLEY. I did not say that it was not. Edward, how many sides has a triangle?

EDWARD. That question I shall not answer, because it is so exceedingly out of place.

CHARLEY. Place! Place!—that is the catchword of the proverb. It must be—"A place for everything, and everything in its place."

ADA. Yes, that is right. But you know the proverbs so well that you ought not to go out. Now Granville shall go, and we will give him an easy one. (Granville leaves the room.)—Let it be—"A bird in the hand is worth two in the bush."

This game was played the same as the last; only, as it was shorter, it did not go quite round. The next proverb would begin at the place in the circle where this one stopped.

GUESSES ANSWERED IN CHARACTER.

One player leaves the room; those remaining in it assume different characters—as Wellington, Nelson, Oliver Cromwell; or poets—as Milton, Shakespeare, Cowper, Scott, etc.; or historians—as Macaulay, Hume, Froude; or any living person of celebrity. The player outside is recalled, and has to ask two questions of each of the others. In the answers some allusion must be made to the peculiarities of character or genius of the person whose name has been selected, or to the works of the writers. From these the guessers divide the characters chosen.

EXAMPLE.

NORA. Are you fond of music, Charlie?

CHARLIE. Yes, "the man who hath not music in his soul" is fit for any mischief.

NORA. Everybody knows that you are Shakespeare. I shan't ask you another question. Are you fond of Christmas games, Philip?

PHILIP. That is a question! I really can't tell what my prototype would

say. But I suppose he would have answered, with me, that when Duty was done, Pleasure was always agreeable.

NORA. You are Nelson.

PHILIP. No. Pay a forfeit.

NORA. Then you are Wellington.

PHILIP. Second guesses are not allowed.

NORA. Mary, when will you have finished your tatting? I think that question will puzzle you to answer.

MARY. Not at all. I have set myself the Task, and I mean to get it done by Christmas Day.

NORA. Cowper!—“The Task.” How it chanced to fit! Ada, have you been in the garden to-day?

ADA. Yes, and greatly enjoyed it.

NORA. I see I must ask you a second question. Were any flowers to be seen?

ADA. None but the “bright flower whose home is everywhere.”

NORA. Oh, I know that line so well! it is “The daisy;” but I can’t remember who wrote it.

ADA. It was Wordsworth. Pay me a forfeit, please.

NORA. Fanny, why do you wear those pink ribbons?

FANNY. Because I like them; for I am not of a “beauty” that “un adorned’s adorned the most.”

NORA. You are Thomson; but you quote very awkwardly. Anna, have you found your thimble?

ANNA. No, I have not. I don’t care, for my chief wish at present is that ladies may have votes; so, you see, I have no time to think of thimbles.

NORA. Better for you if you had. I suppose you are Mr. Mill. I wonder you chose him! Now it is your turn to go out and become guesser.

REDEEMING FORFEITS.

Those who have given forfeits during the evening may redeem them by doing what they are commanded. One of the party is blindfolded, while another holds up one forfeit at a time over their head, saying—“Heavy-heavy, what hangs overhead?” The one blindfolded replies—“Fine or superfine?—(The seller says fine, if the forfeit belongs to a boy, or superfine if it belongs to a girl)—Superfine, says the seller, what shall be done with the owner? The blindfolded one then tells what is to be

paid as a ransom, and the owner does what he is told and secures his forfeit. While this is going on the bandage should be taken from the eyes of the blindfolded person, so that they too may enjoy the fun. The enjoyment of this game depends upon the happy selection of fines. Below are given a number suitable for boys and girls :—

RANSOMS FOR FORFEITS FOR GIRLS.

1. She is to answer three questions without smiling, however absurd they may be.

2. Describe a rose without saying the word "and."

3. Acknowledge whether she admires herself or not.

4. To courtesy to everybody round the room without smiling.

5. She is to sing a song.

6. To stand as a statue and not move, while other young lady players put her into statuesque attitudes ; to be released by the youngest child in the room kissing her.

7. To kiss her sister rabbit-wise (or, if she has no sister, a friend). This is done by each little girl taking an end of the same piece of string into her mouth, and nibbling it up till their lips meet. The string must on no account be left drop by either player.

8. To kiss her sister back to back. This is done over the shoulder.

9. To pinch her own right arm below the elbow. This is a catch.

She can do so by pinching the wrist of her right arm with her left hand.

10. To count twenty backwards.

11. To turn her thumbs in opposite directions at the same time; or, to hop four times round the room.

12. Put your sister or your friend through the key-hole. This is done by writing the words "your sister" "your friend" on a piece of paper, and putting it through the key-hole.

13. Make a speech in dumb show.

14. She must answer "No" to twenty questions. She may choose who shall ask them.

15. To stand in the corner till some one prevails on her to come out; though she must only answer "No" to every entreaty.

16. Walk round the room and kiss your own shadow without laughing.

17. Dance the Cushion Dance. To do this you take a cushion, dance with it, and kneel before one of your friends on it. She kisses you, and takes the cushion from you.

18. Imitate a donkey to the best of your powers.
19. Make a wise speech.
20. Repeat a verse of any short poem.
21. To bite an inch off the poker (i. e., the poker is held an inch off, and she kisses the air).
22. To hold the candle, and beg somebody to kiss the candlestick. This done she is released. She is herself the candlestick.
23. To dance a minuet with another player without smiling.
24. To be put up at auction and bid for. When the forfeit crier is satisfied with the price offered, she returns the forfeit.
25. To tell the fortunes of the other players (by looking at their hands without smiling. (This forfeit should only be imposed on one of the elder players.)

RANSOMS FOR FORFEITS FOR BOYS.

1. To act the Chinese Dr. Foo.—All the players say they are ill. The doctor goes round, feels their pulse, and prescribes some sweet or pretty remedy, such as three BONBONS, a teaspoonful of blanc-mange, ten drops of rose-water, etc., but he must not ONCE smile.
2. Feed the kittens.—The players must all remain in their places, and the two who have to feed the kittens go round, one with a saucer of milk, the other with a teaspoon, with which she gives a sip of milk to every person, gravely saying, "Take that, my pretty puss!" to which, after taking it, "puss" must gravely answer, "Mew!"
3. To play the Old Bachelor.—He must sit in the middle of the room on a low stool, thread a needle, and, having sewed up a stitch in a stocking, must sigh, and say, "Oh, the inconvenience of being an old bachelor."
4. He is to kiss a book outside, inside and in the middle WITHOUT OPENING IT. (This is done by kissing the book OUTSIDE the door, INSIDE the room, and IN THE MIDDLE of the room.)
5. You must take me upstairs and bring ME DOWN ON A FEATHER. (This is simply bringing a FEATHER ITSELF. The DOWN is on it.)
6. To bow to the prettiest, kneel to the wittiest, kiss the nearest and make a speech to the dearest.
7. To quote four lines from four negro songs, and sing them to a tune of his own composing.
8. To candidly acknowledge whom he loves best in the world.

9. Go to three ladies in the room. To the first he must make a speech on the fashions; to the second, on the present shape of bonnets; to the third, on the income-tax.

10. To become a musical duck.—The player is to sing to any air he pleases the words “Quack! Quack!” using no other words, and singing the air correctly.

11. To be fed as a baby by the other players; i. e., he is seated in the middle of the room wrapped up in a sheet; the other players bring a custard, a cup of tea and a glass of milk, and feed him alternately with a tea-spoon, saying as they do so, “Sweet Baby!” No laughing allowed.

12. Act the Magpie.—He hops round the room three times, with both feet together, singing with a smile:

“Once so merrily hopped he,
Twice so merrily hopped he,
Three times so merrily hopped he,
Heigh oh! heigh oh! heigh oh!

13. To spell the following words proposed to him by the other player without smiling:

- | | |
|----------------------|---------------------------|
| 1. Handsome boy. | 4. Rather passable. |
| 2. Very fascinating. | 5. Monstrously conceited. |
| 3. Horrible puppy. | 6. Too moonstruck. |

14. To pet the kittens without smiling.—He goes round and says to every lady, “Poor puss!” to which she must gravely answer, “Me-ew! Me-ew!”

15. He is to repeat after the forfeit crier the following lines, quoted correctly:

“Pity the sorrows of a poor young man,
Whose trembling steps have borne him to your door—
He whom the ladies, as one wicked clan,
Have voted a most miserable bore.
Here I must stand distracted and alone,
Only just kicking my unhappy feet,
Until some kind and gentle hand shall come
And lead me back to my vacated seat.

He repeats it over and over again, until some young lady comes and leads him to his seat.

16. Or, to repeat:

"Robert Rowley rolled a round roll round;
A round roll Robert Rowley rolled round,
Where rolled the round roll Robert Rowley rolled round.

17. To sit down on the carpet, and get up without touching anything.

18. To tell a short story, to sing a song, or to name three great poets.

19. To stand motionless for three minutes.

20. To give an invitation which MUST be refused.

21. To give an invitation which MUST be accepted, i. e., an invitation which must be refused would be of this kind, "Will you come and have a chat with me INSIDE THE FENDER?" An invitation which must be accepted might be, "Will you give me a kiss?"

22. Dance in one corner of the room, sing in another, courtesy in the third and weep in the fourth.

23. To go and tell every person in the room that the Tycoon of Japan is dead, without smiling. Everybody to answer, "Alas! Alas!"

24. Make nine into six by adding a letter to it, i. e., S-IX.

25. Go round the room, and say to every person that which you think will give most pleasure.

ARITHMETICAL PUZZLE.

To give the answer of a yet unwritten sum.—Write down five figures; for example, 3 4 6 8 2. Give the paper to one of the company, and request him to put five figures under these. While he is doing so, write what the total of the sum will amount to, on another piece of paper; and give it to one of the company to keep. The answer will be found thus:

Take 2 from the right-hand figure of the five you have written, and put it (i. e., the 2) on the left-hand side. The figures of the above example would then stand thus:—2 3 4 6 8 0.

When the person to whom you have given the sum has added a row, take back the paper and add a third row of figures yourself, each of which, with the second row, must make nine, thus—

Original row	.	.	.	.	.	.	.	.	3	4	6	8	2
Company	.	.	.	.	.	.	.	.	8	2	4	0	6
Self	.	.	.	.	.	.	.	.	1	7	5	9	3

Then give the paper to another member of the party (in order to puzzle them), and let him put down a row of whatever numbers he pleases: take it back and add the fifth and last row yourself, making nine of each figure of the fourth and fifth row as before, thus :

Original row	.	.	.	.	.	.	.	.	.	.	.	.	3	4	6	8	2
Company	.	.	.	.	.	.	.	.	.	.	.	.	8	2	4	0	6
Self	.	.	.	.	.	.	.	.	.	.	.	.	1	7	5	9	3
Company	.	.	.	.	.	.	.	.	.	.	.	.	4	2	6	1	9
Self	.	.	.	.	.	.	.	.	.	.	.	.	5	7	3	8	0

Now ask another member of the party to add up the sum. When he has done so desire him to compare it with your answer, long ago given, and he will find the amount exactly similar.

THINK OF A NUMBER.

Tell your friend to think of any number he pleases, but not to tell you what it is. Tell him, then, to double it. When he has done that, let him add an even number to it, which you yourself must give him; after doing this, he must halve the whole, then from what is left take away the number he first thought. When he shall arrive so far, if his calculations have all been made correctly, you will be able to give him the exact remainder, which will simply be the half of the even number you told him to add to his own.

Number thought of, No.	15
Doubled	30
Even added	8
Halved	2)38
Subtract	19
	15
	4 Half of 8.

This is, of course, a mere trick, but it greatly puzzles some young people.

A SIMPLE LITTLE PUZZLE.

Let one of the party suddenly ask, "Can anybody put one of his hands in such a position that the other cannot by any possibility touch it?" As there is but one such position (namely, clasping the elbow), a good deal of fun may be got out of the various and often clumsy attempts to find it out.

THE BOX OF LETTERS.

A few ivory alphabets must be obtained. They are placed in the middle of the table, and each person takes those he requires. He spells a word with them, shakes it in his hands, and passes the mixed letters to another player, who has to find out the word. A still more interesting method is for all the party to fix on some very long word and see how many different words may be made of it. Another way is to shuffle the letters well together and give to each person a certain number. All must then make a sentence out of the letters, whether with or without sense, as best they can.

The transposition of words is also very amusing, and can be done either with the letters or with the pencil and paper, when it makes a good round table game. The names of poets or famous men, or those of the friends present, may be transposed. For instance:—

W. E. Gladstone.	We lads get on.
Chamberlain.	Rich able man.
Napoleon.	Pale noon.

JACK AND JILL.

Get two pieces of court plaster and paste them, one on each nail of the pointer finger. Close all the finger's excepting those that have the court plaster on then holding the hands so that the court plaster can be seen by the audience. Now repeat the old rhyme;—"Two little Black Birds sitting on a hill. One named Jack, and the other named Jill. Fly away Jack, fly away Jill ; Come back Jack, come back Jill." At the words "fly away Jack," make a motion as though throwing the bird off the finger, and while doing it quickly close the pointer finger and put out the finger next ; this seems to prove the "Bird" has gone. As the words, "Fly away Jill," do the same with the other hand. When you call "Come back Jack," make a motion with the hand as though reaching out after the bird, at the same time open the finger with the court plaster, and closing the other the same way, Jill is brought back ; If well spoken, this is always enjoyed by a company of friends.

THE 12 MAGIC PAPER SLIPS.

Cut out of paper twelve strips and number from 1 to 12, or use twelve cards. Arrange slips in circle with numbers outside. Now reverse the

slips so that the numbers can not be seen, but remember the slip containing the number 12. Let some one guess any number from 1 to 12. Then let him add 1 to the number guessed every time you touch a slip, and when he has counted 20 reverse the strip on which your finger rests. The strip contains the number guessed.

To accomplish this trick you must do as follows : As soon as a person has thought of a number you must touch promiscuously seven strips, but at the eighth time touch the slip containing the number 12, then touch 11, then 10, and so on backwards till the guesser has counted 20 and turns up the slip you have touched last. He finds upon it the number thought of. This trick creates a great deal of surprise.

TRICK GAMES.

THE MAGIC ANSWER.

This trick should be known to only two of the company. It is this :— One person goes out of the room while the others fix on a word which she is to guess on her return. There is an agreement between the two that the right word shall be named after anything with four legs—as a table, a chair, a dog, an elephant, &c., &c. For example: A lady goes out of the room ; the company fix on the word “watch ;” she returns : her accomplice in the trick says :

Query. Did we name a rose ?

Answer. No.

Q. Of a bird ?

A. No.

Q. Of a ship ?

A. No.

Q. Of a sheep ? (four legs.)

A. No.

Q. Of a watch ?

A. Yes.

THIS AND THAT.

This game, also, is a trick. Two players agree what to do. One leaves the room, but before she does so her companion whispers to her, that when she saps the word “that” the right object will be indicated.

Fanny leaves the room.

Ada. Now, one of you must touch something in the room, and Fanny will tell us what it was.

Mabel touches the sofa cushion.

Ada. Very well; now call Fanny in.

Fanny enters.

Ada. Mabel has just touched something, Fanny ; was it this (touching a book)?

Fanny. No.

Ada. Is it this (touching her mamma's work ?

Fanny. No.

Ada. Is it this basket?

Fanny. No.

Ada. Is it that cushion ?

Fanny. Yes.

She is quite right, because Ada had said "that;" but those who do not know the trick will be much surprised at it.

Sometimes the word to indicate the right object is "this." It may be either "this" or "that" as the players choose.

SECOND SIGHT.

This game is perplexing to those not understanding how it is done, but is in reality very simple. It is played with a person and an assistant. The assistant is blindfolded and stands still in the room until he receives his second sight—then leaves the room—when the player who remains in the room shakes hands with one of the company. The person then who has "second sight" is called in and immediately shakes hands with the one with whom the partner shook hands a moment before. The trick is this. While the player was receiving second sight, the company was to be quiet, he simply waited until someone spoke, when it was understood between the players, that this was the person with whom they should shake hands, and of course, the "second sight" was received.

MYSTERIOUS KNOWLEDGE.

This game is somewhat similar to second sight. It too requires two players who are partners and of course is most pleasing when no one in the company knows how it is done. One player remains in the room and touches a number of things not more than five and not misplacing any. The partner is then called in and simply by looking around the room tells whether 1-2-3-4 or 5 things were touched, but does not tell which thing. The explanation is, when the player left the room, in closing the door, two, three and four fingers were placed on the inside, and the partner touched just as many things as the player had used in closing the door.

NATURAL MAGIC.

THE MYSTERIOUS PENDULUM.

No satisfactory explanation has ever reached us of the cause of the following singular effect, but the trick will not be the less acceptable to our young readers on that account.

Sling a quarter at the end of a piece of stout thread by means of a loop. Have by your side an empty tumbler or goblet. Rest your elbow on the table, and suspend the quarter on its thread into the middle of the empty glass, taking care that the thread lies across the ball or pulse of the thumb. The hand must be kept quite immovable.

For a moment after it has recovered its equilibrium the quarter will be stationary ; then, of its own accord, and without the least agency from the person holding it, it will vibrate like a pendulum from side to side of the tumbler, and after a little while it will strike against the glass, the hour nearest to the time it actually is at the moment. For example, if the time be twenty minutes, or a quarter, etc., past nine, it will strike nine ; if thirty-five minutes past nine, it will strike ten. When it has struck the hour, its vibration ceases, it acquires a rotary motion, and at last becomes stationary.

WATER TRICKS.

First Trick. Get a few holes pierced with a glazier's diamond in a common bottle. Place it in a jug of water, so that the neck only is above the surface. Fill the bottle with water through a funnel while it is in this position. Cork it well down while it is in the water. Then lift it out. It will not leak. Wipe it dry, and let your friends examine it. Then ask someone to uncork it. The moment the cork is drawn the water will run out of the holes in the bottom of the bottle.

Second Trick. Half fill a mug with water, place it in a sling, and whirl it round you ; you will not spill a drop.

THE MAGIC BOTTLE.

Take a small bottle, the neck of which is not more than the sixth of an inch in diameter. With a funnel, fill the bottle quite full of red wine, and place it in a glass vessel, similar to a show glass, whose height exceeds that of the bottle about two inches ; fill this vessel with water. The wine will shortly come out of the bottle, and rise in the form of a small column to the surface of the water ; while, at the same time, the water entering the

bottle will supply the place of the wine. The reason of this is, that water is specifically heavier than wine, and must hold the lower place, while the other rises to the top.

An effect equally pleasing will be produced if the bottle be filled with water and the vessel with wine.

THE WATER GUN.

Provide two portions of a hollow sphere that are very shallow; join them together in such a manner that the hollow between them be very narrow. Fix them vertically to a pipe from whence a jet proceeds. Bore a number of small holes all around that part where the two pieces are joined together. The water rushing through the holes will form a very pleasing water sun or star.

A CHEMICAL FEAT.

Put a piece of beetroot into a wine-glass; it will be of a deep red. Add a little lime-water, and the pieces will instantly become white. Dip a piece of white cloth into this colorless mixture, dry it rapidly, and, behold, you will have it dyed red.

MAGIC PICTURES ETCHED BY THE COMPANY.

First Picture.—Get a chemist to dissolve in water a little muriate of cobalt: it will be of a pink color. Request any of the company who can draw to etch a few leaves or weeds—bulrushes will do—with this liquid. It will be scarcely visible. Hold it to the fire, at a little distance from the bars, and the sketch will turn of a brilliant green. As it cools, the color will disappear.

Second Picture.—Get a chemist to dissolve some nitrate of bismuth in water for you. Ask your friends to etch with it. As the drawing dries, it will become invisible. Place a basin of water before them; tell them to dip the sketches in, and they will become clearly visible again.

TO CAUSE BRILLIANT EXPLOSION UNDER WATER.

Drop a piece of phosphorous, the size of a pea, into a tumbler of hot water, and, from a bladder furnished with a stopcock, force a stream of oxygen directly upon it. This will afford a most brilliant combustion under water.

Parlor Magic.

AMUSING TRICKS.

DISAPPEARANCE.—Borrow a dime, or use one of your own; put a small piece of soft wax secretly on one side of it. Then spread a pocket-handkerchief on the table, and show the spectators the dime, taking care to keep the waxed side from them. Next lay the dime on the handkerchief; the wax will cause it to adhere. Fold the corner of the handkerchief over it, so as to hide the coin completely: do this very carefully, so as not to show the wax. Press very hard on the coin as you make the fold, so as to cause it to adhere to the silk or cambric; fold over the second and third corners; repeat the folding twice; leave the fourth corner unfolded and open. Then take hold of the handkerchief with both hands at the opened part, and, sliding your fingers along the edge of same, it will become unfolded, and the coin adhering to the corner of the handkerchief will, of course, come into your right hand; detach the coin, shake out the handkerchief, and to the great astonishment of the company the dime will have disappeared.

In order to convince your audience that it is still in the handkerchief after you have wrapped it up, you can drop it on the table, and make it sound.

The Enchanted Handkerchief.—This handkerchief is used for causing the disappearance of such articles as a coin, a card, an egg, or a watch. It consists of two handkerchiefs—colored ones are the best—of the same pattern carefully stitched together all around the edges, but with a slit in one of them about four inches in length in the middle. The space between the handkerchiefs thus forms a pocket, the slit being the opening. In shaking the handkerchief—which no one will dream is a double one, if the thing is managed cleverly—keep the side with the slit next to you. In placing any article in the centre it will fall inside, and upon shaking the handkerchief the article seems to have disappeared, and it can be made to appear at pleasure.

A Spinning Handkerchief.—This is an amusing and mysterious trick, but one easily managed. A short stick and a large handkerchief are required. Throwing the handkerchief in the air, it is caught on the end of the stick and spun rapidly around in all directions, and thrown off the end of the stick, it is caught again as it is falling, and before it reaches the floor. The secret of this trick is that at the end of the stick a needle is inserted and allowed to project about half an inch with the point outwards. Therefore, the handkerchief when thrown into the air is caught upon the point of the projecting needle, which, being very fine, is not noticeable.

The Obedient Watch.—This is a very simple trick, but it causes much fun and astonishment. Have concealed in the palm of your left hand a small magnet, and, borrowing a watch, ask the owner if it is in good order and going. He will, of course, say "Yes." Place it to his ear and ask him if it is going. He will again reply "Yes." Place it to the ear of the next person and he will say "No," and so on from one person to another. To cause the watch to stop, it is taken in the left hand, in which the magnet is concealed. Taken in the right hand it will go all right, but it will stop when in the left.

The Borrowed Quarter in the Worsted Ball.—This easily-performed trick should be in the repertoire of every amateur magician. A large ball of worsted is obtained, and a marked quarter, having been borrowed from the audience, the worsted is unwound, and out falls the quarter which but a moment before was supposed to be in the hands of the operator.

It is done in this way: Procure a few skeins of thick worsted; next a piece of tin in the shape of a flat tube, large enough for the coin to pass through, and about four inches long. Then wind the worsted on one end of the tube to a good-sized ball, having a quarter of your own in your right hand. You may now show the trick. Place the worsted anywhere out of sight, borrow a marked quarter, and, taking it in your left hand, you put the one in your right hand on the end of the table farthest from the company; while so doing, drop the marked quarter into the tube, pull the tube out, and wind a little more worsted on it to conceal the hole. Then put the ball into a tumbler, and, taking the quarter you left on the table, show it to the company (who will imagine it to be the borrowed quarter) and say, "Presto! fly! Pass!" Give the end of the ball to one of the audience, and request him to unwind it, and on that being done the money will fall out.

Silver Changed to Gold—Flying Money.—Before commencing this trick you must provide yourself with two quarters and a five-dollar gold-piece, and one of the quarters must be concealed in the right hand. Lay the other quarter and the goldpiece on the table, in full view of the audience. Now ask for two handkerchiefs; then take the goldpiece up and pretend to roll it up in one of the handkerchiefs; but instead of that roll up the quarter, which you had concealed in the right hand, and retain the gold. Then give the handkerchief to one of the company to hold. Now take the quarter off the table, and pretend to roll that up in the second handkerchief, but put up the gold instead. Give this handkerchief to a second person, and bid him "hold it tight," while you command the gold and silver to change places. On the handkerchiefs being opened, the coins will appear to have obeyed your command.

The Magical Mirrors.—Make two holes in the wainscot of a room, each a foot high and ten inches wide, and about a foot distant from each other. Let these apertures be about the height of a man's head, and in each of them place a transparent glass in a frame, like a common mirror.

Behind the partition and directly facing each aperture place two mirrors inclosed in the wainscot, in an angle of forty-five degrees. These mirrors are each to be eighteen inches square, and all the space between must be inclosed with pasteboard painted black, and well closed, that no light can enter; let there also be two curtains to cover them, which you may draw aside at pleasure.

When a person looks into one of these fictitious mirrors, instead of seeing his own face, he will see the object that is in front of the other; thus, if two persons stand at the same time before these mirrors, instead of each seeing himself, they will reciprocally see each other.

There should be a sconce with a lighted candle on each side of the two glasses in the wainscot, to enlighten the faces of the persons who look in them, or the experiment will not have so remarkable an effect.

The Winged Dime.—Pierce a hole in the edge of a dime and attach it to a piece of white sewing-silk, at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your lefthand coat sleeve, but be careful that the end of the cord to which the coin is attached does not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the dime with the right hand, and place it between the thumb and the forefinger of the left hand, and, showing it to the company, tell them that you will give it to anyone present who will not let it slip away. You must then select one of your audience, to whom you proffer the six-pence, and just as he is about to receive it you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient.

This feat can be varied by pretending to wrap the coin in a piece of paper or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

A Magic Gift.—You take a little common white wax or beeswax, and stick it on your thumb. Then, speaking to a bystander, you show him a dime, and tell him you will put the same into his hand; press it down on the palm of his hand with your waxed thumb, talking to him the while and looking him in the face. Suddenly take away your thumb, and the coin will adhere to it; then close his hand, and he will be under the impression that he holds the dime, as the sensation caused by the pressing still remains. Now

tell him he is at liberty to keep the money; but, on opening his hand to look at it, he will find to his astonishment that it is gone.

Painted Cards.—An old yet always fresh and amusing illusion is caused by painting a variety of different subjects on the backs of half a pack of cards, and painting on the faces of the other half counterparts of the others. Show the faces of those cards which have their backs painted, and, by a series of dexterous shuffles, you will appear to transform them into a series of grotesque figures. In performing this trick, the cards must be shown only half way.

Another method of making a painted pack is to take a dozen or more plain cards, and draw a line from the righthand upper corner to the lefthand lower corner of the face of each card, by which line they will be equally divided, and delineate in the righthand division of each card some comical figure, leaving the lefthand division blank. By clever management in shuffling, you may deceive your audience into believing that you transform plain cards into a painted pack.

The Flying Coin.—This is a purely sleight-of-hand trick, but it does not require much practice to be able to do it well. Twirl the coin by the same motion that you would use in spinning a teetotum. At the same time rapidly close your hand, and the coin will disappear up your coat-sleeve. You may now open your hand, and, much to the astonishment of your audience, the coin will not be there.

This capital trick may be varied in a hundred ways. One plan is to take three coins, and, concealing one in the palm of your left hand, place one of the others between the thumb and forefinger of the right hand, and the third between the thumb and forefinger of the left hand. Then give the coin in the right hand the twist already described, and, closing both hands quickly, it will disappear up your sleeve, and the left hand, on being unclosed, will be found to contain two shillings. Thus you will make the surprised spectators believe that you conjured the coin from your right hand to the left.

A Great Catch.—Have in readiness some silver coins—say thirty-four. Place all of them in the left hand, with the exception of four, which you must palm into the right hand. Then, obtaining a hat from the audience, you quietly put the left hand with the silver inside; and whilst playfully asking if it is a new hat, or with some such remark for the purpose of diverting attention, loose the silver, and at the same time take hold of the brim with the left hand, and hold it still so as not to shake the silver. Now address the audience, and inform them that you are going to “catch money from the air.” Ask some person to name any number of coins up to ten—say eight. In the

same way you go on asking various persons, and adding the numbers aloud till the total number named is nearly thirty; then looking round as though some one had spoken another number, and knowing that you have only thirty-four coins, you must appear to have heard the number called, which, with what has already been given, will make thirty-four. Say the last number you added made twenty-eight, then, as though you had heard some one say six, and twenty-eight and six make thirty-four, say, "Thank you, I think we have sufficient." Then, with the four coins palmed in your right hand, make a catch at the air, when they will chink. Look at them, and pretend to throw them into the hat, but, instead of doing so, palm them again; but in order to satisfy your audience that you really throw them into the hat, you must, when in the act of palming, hit the brim of the hat with the wrist of your right hand, which will make the coins in the hat chink as if they had just fallen from the right hand. Having repeated the process several times, say, "I suppose we have sufficient;" empty them out on a plate, and let one of the audience count them. It will be found there are only thirty, but the number you were to catch was thirty-four. You will therefore say, "Well, we are four short; I must catch just four, neither more nor less." Then, still having four coins palmed in your right hand, you catch again, and open your hands, saying to the audience, "Here they are."

SIMPLE EXPERIMENTS.

Walking Matches.—Take two matches, slit the end of each about one-half inch, fasten the two together with the slits, forming a V. Now get a knife, put the two matches on the blade, resting the handle of the knife on the table and allowing the match heads also to *just touch* the table at the point of the knife. Now, if the knife is held steadily the matches will begin to walk along the blade of the knife until the handle stops their progress. This is very interesting, and no one can see it done without immediately trying it. What makes them walk?

The Bird and the Cage.—On one side of a card draw the picture of a wire bird-cage, and on the opposite side of the card, where the centre of the cage would be, draw a bird. Now, put holes in the two edges of the card opposite the centre of the cage; tie pieces of cord in the holes and twirl rapidly around for a few moments. Now, draw the hands firmly apart, letting the card revolve as it will, when the bird will be seen sitting in the cage. When the card becomes quiet the bird will be found on the side where it was first drawn.

PERSONAL MAGNETISM.

To Lift a Person with the Tips of the Fingers.—This is something which always perplexes a company and something that really has never been explained. The person to be lifted is seated on a chair in the centre of the room. Four persons who are to lift stand two on each side facing the person to be lifted. All five persons place the tips of their pointer fingers together, and three times raise their arms, keeping finger-tips touching, and as the arms are brought down the breath is violently exhaled. On bringing the arms down the third time—all hold their breath, keeping their finger-tips together. The four players place their finger-tips, two under the knees, and two under the shoulders, when, to the surprise of all, the person in the chair is as light as a feather, and will be lifted as high as desired on the tips of the fingers without the least exertion. Try it and see if any one can explain the cause.

Hunt the Key.—One of a company is blindfolded and a key is placed in full view of the others. Three persons surround the blindfolded person, and make a ring of hands lightly touching the waist, thumb touching thumb, etc. All in the room now keep perfectly quiet and all think of the key. The influence of so many minds concentrated on the single object, and all desiring the player to get the key, causes the blindfolded person to walk directly to the key and pick it up. Try it and explain it afterwards.

A Magnetic Circle.—If a number of persons sit in a circle and hold each other's hands to form a complete circuit, the electricity can be *distinctly* felt passing from one to another. Some people have more electricity in them than others, and if two who are especially sensitive form a circuit by holding each other's hands, the current sometimes becomes so strong as to violently work the arms almost the same as though they were holding the handles of a battery.

Sparks in the Hair.—Take a rubber comb, any cool evening, after the light in the room is put out, and comb the hair briskly and make the fire fly. To anyone who has not seen this before it is wonderful. If, after combing briskly a few moments, the comb is held about an inch from someone's hand, the sparks will fly with a sharp, crackling sound from each tooth, and are sure to startle anyone who has not seen it done before.

Make his Hair Stand on End.—Take a piece of paper to a stove, heat it thoroughly, then quickly lay on a smooth, hard surface and rub briskly. Now hold over a boy's head and see each individual hair stand on end, waving back and forth as the paper is moved. The hairs may also be made to move after a rubber comb which has been run through the hair several times to develop the electricity.

Tableaux.

HISTORICAL TABLEAUX.

The Mother of Coriolanus Imploring him to Spare his Country.

In the background must be a tent, at the door of which stand Aufidius and the Volscians. Coriolanus stands with sullen resolution, looking down on his mother as she kneels at his feet; beside her kneel the Roman ladies. The little son of Coriolanus clings to his father, whose hand rests (as if involuntarily) on the boy's head.

Dresses to be taken from Hope's "Costumes of the Ancients." See Vol. II., pp. 237 and 240.

Coriolanus is dressed in the Roman toga—a loose cloak falling to the wrist of the left hand, but leaving the right bare to the elbow; head bare. His mother, Volumnia, in a flowing stola, with a peplum gathered over her head, in token of mourning.

For the assistance of those readers who cannot obtain a glimpse of Hope's "Costumes," we extract his account of the Roman costume, male and female:

"No tucks or fastenings of any sort are visible in the toga; but their existence may be inferred from the great formality and little variation displayed in its divisions and folds. In general, the toga seems only to have formed, as it were, a short sleeve to the right arm, which was left unconfined, but to have covered the left arm down to the wrist. A sort of loop or bag of folds was made to hang over the sloped drapery in front; and the folds were ample enough at the back to admit of the garment being occasionally drawn over the head, as it was customary to do during religious ceremonies and probably in wet weather. The material of the toga was wool. The color in early ages (time of Coriolanus) its own natural, yellowish hue." As a victorious general and patrician, Coriolanus might wear (if preferred) a tunic striped with purple and edged with gold, which would look better.

"The Roman ladies wore, by way of undergarment, a long tunic descending to the feet, and more particularly denominated stola.

"Over the stola they also adopted the Greek peplum, under the name of palla.

"The peplum constituted the outermost covering of the body. In its texture and shape it seemed to answer to our shawl. When very long and

ample, so as to admit of being wound twice round the body, first under the arms, and then over the shoulders, it assumed the name of diplax. In rainy or cold weather it was drawn over the head. At other times this peculiar mode of wearing it was expressive of humility or of grief, and was adopted by men and women (*i. e.*, Greek men) when in mourning." As Volumnia was in mourning, her peplum must thus be arranged.

"This peplum was never fastened on by means of clasps or buttons, but only prevented from slipping off through the intricacy of its own involutions. Endless were the combinations which these exhibited; and in nothing do we see more ingenuity exerted, or more fancy displayed, than in the various methods of making the peplum form grand and contrasted draperies. The corners of the peplum were loaded with little metal weights or drops, to make them hang more straight and even."

As Volumnia's peplum must be black, her dress beneath it should be some rich color. The ladies' dresses may also be of rich colors, and must be nicely harmonized. The peplum must be drawn over their heads in token of mourning, and must also be black. They must kneel so that their faces may be either in front or in profile towards the spectators. A little care would make this a very effective tableaux.

TABLEAU II.

Joan of Arc Recognizing Charles VII., Who has Concealed Himself Amidst his Courtiers and Placed Regnier of Anjou on his Throne.

Joan must wear a peasant's costume of the period, but, in addition, a helmet and a breastplate of steel, which may be made of the tinfoil that grocers put in tea-chests as a lining.

She stands in profile to the spectators, turning towards Charles, who is at the side. Regnier is in the middle of the circle, on a raised chair; on either side of him stand the French nobles. Their dress must be of the period. Rich tunics worked with armorial bearings cover their armor, the shoes long and pointed, hair flowing in curls on the shoulders.

TABLEAU III.

Margaret of Anjou Committing her Child to the Care of a Robber.

A background of forest land (scene) must be painted for this tableaux. Costumes of the period. Margaret of Anjou's headdress may be seen in Miss Strickland's "Queens of England." The figures must meet in the centre of the scene, with their profiles to the audience.

FAIRY TALE TABLEAUX.

The Sleeping Beauty.—For this tableaux hang the room with curtains, and place a couch in it, on which the Sleeping Beauty must lie, covered with a purple coverlet. On one side of the bed sits an old nurse, fast asleep, with a spindle in her hand. The Fairy Prince is kneeling on the other side, gazing on the princess.

Beauty and the Beast.—The floor must be covered with green baize, on which good-sized patches of moss and ferns (the flower-pots concealed) must be placed. A large white rose tree must be in the centre of the back of the scene: a tree with artificial white roses will do—the roses being made of paper by the children. In front of it must lie the poor beast, nearly dead. He may be made a very singular looking monster by means of muffs, seal-skins and railway wrappers; horns on his head are a great addition, if any antlers are to be found in the hall. Beauty is kneeling by him, looking down on him with clasped hands. She is dressed in bright rose-colored robes, with flowing hair, wearing on it a wreath of white roses. Two fairies dressed in white and blue, with gauze wings spangled, watch her and the Beast from behind the rose tree.

Cinderella.—*First Scene of Tableau.*—Cinderella, in rags, laying the pumpkin at the feet of a splendid fairy.

Second Scene.—The ball: the Prince talking to Cinderella. She must be splendidly dressed in rose-color; her slippers covered with talc to look like glass; or they may be made of the transparent paper in which sugar kisses are wrapped: the bright crimson would be best, as the white silk stockings would be seen through them. In the background the ill-natured sisters are seen, one dressed in blue, the other in white. They must look cross, and be whispering to each other behind their fans.

Third Scene.—Cinderella running past the courtiers as her dress changes. This may be made very effective. The courtiers, quaintly dressed, must be standing amazed in the background; Cinderella in the attitude of running—one slipper left behind her on the ground. Half her dress must be good, half in rags; the rags can be put over the ball dress.

Fourth Scene.—Trying on the slipper. A large party of ladies, of all ages, looking disappointed and anxious. The unkind sisters in the foreground; between them Cinderella in the act of drawing the glass slipper from her pocket. The Prince and his courtiers on one side, all richly and quaintly dressed: the Prince wears his hat and plume; the courtiers hold their hats in their hands.

Red Riding-Hood.—Scene, a wood; made by having a stage or plat-

form of wooden steps one above the other; cover them with green baize; turfs and moss in the foreground; place a row of large shrubs and branches of trees to form an avenue at the back of the stage. Red Riding-Hood, in her usual dress, in the front of the stage, with a basket on her arm, a paper butterfly on a bough over her head.

Hop O'-My-Thumb.—A chamber in the Giant's castle. The Giant and his wife are made by two tall players standing on pedestals with shoes and boots placed at the bottom of them for feet. The Giant wears a long robe, girt in at the waist: it covers the pedestal. A huge turban makes his head of sufficient proportion. The Giantess must wear a long robe and train over the pedestal, and a huge chignon or towering headdress. Between the pair must stand the smallest child who will keep quiet, in the costume of a courier of Louis Quatorze's time, with wig, ruffles, etc., etc. This is a very effective tableaux.

Colored lights thrown on these tableaux will greatly aid their effect. For this one, the brilliant red should be used.

A GEOGRAPHICAL TABLEAU.

Europe seated on a raised throne in the centre. She must be clad in rich purple robes girt at the waist with jewels; a crown of towers on her head (like Cybele). In one hand she holds a book, in the other a pair of scales. At her right hand sits AMERICA (very little lower)—a very young figure, wearing the cap of liberty. Dress—stars on a blue ground; under the left arm the horn of plenty, from which fall rich fruits and flowers: her right hand is raised and pointing forward to the future. On the left hand of Europe is seated ASIA—a brunette, clothed in the costume of a Hindoo lady: a sleeveless amber-colored satin bodice; a short petticoat of crimson silk; a long white muslin veil, edged with gold lace, and drawn up over the back of the head like a hood; bangles on the arms and wrists. She may be represented by a small young lady. A tiger-skin must be thrown over the lap and feet. She leans with one arm around a palm-tree, which must be artificial; in the other she holds out a chain of jewels, diamonds, rubies and emeralds to the spectators (these may be of glass). Beneath the feet of ASIA sits AFRICA, reclining in a flowing robe of sand-colored silk. Her hair must be black, and dressed like that of the sphinx. On her head she must wear a wreath of lotuses; on each wrist a broken chain. Opposite her sits AUSTRALIA. She must be the youngest actor, dressed in white robes with gold lace edging; on her head she wears a crown of gold, very massive. Australian fruits and flowers in her hands; at her feet a small pyramid of nuggets (which may be coals covered with gold paper a little crushed and crumpled).

Tableaux Vivants, or Living Pictures.—These very favorite and often beautiful living pictures are a charming family amusement for Christmas or winter evenings. They may be done so as to approach perfection in the way of pictorial effect, or very simply to charm the home circle.

A double drawing-room, with folding doors, renders their performance very easy, as the framework of the doors makes an excellent frame for the picture, but they may be performed in a hall by fixing up a wooden picture-frame made for the occasion and covered with gilt paper.

We will suppose, however, that our young readers have a good inner drawing-room given up to them, and that the frame of the folding doors is to be that of the picture. They must then stretch a screen of rose-colored gauze or fine pink tarlatan very tightly across the opening, in order to subdue and harmonize the tints of the intended tableaux. Lights are placed so as to throw out the light and shade of the picture. COLORED LIGHTS (which may be easily made or procured) add greatly to the effect.

If it is possible to have a large space or stage on which several children may dance at one time, a very pleasing effect may be had by having the dresses made of cheesecloth of two colors; a nice combination is to use *very* pale yellow and pale blue. Then, when the different colored lights are thrown on, the dresses appear to change color; sometimes the whole dress will appear to be all white, and again green and white, etc. When a red light is thrown on, the red combines with the blue of the dress, and that part appears purple, but when a yellow light is thrown, it combines with the blue of the dress, and lo, the dress now appears to be trimmed with green. One child who can pose gracefully will appear beautiful in a dress of this kind. Different lights should be thrown on the different attitudes, making the dress appear to change color instantly.

Living flowers, or a wreath of young girls or children, is a charming tableau. We will tell you how to produce it.

A number of boxes, rising in height one above the other, are arranged so as to form a circle; or a number of seats are built to effect the same purpose, reaching from the front of the stage to the ceiling in the background. The gallery of an infant school might be borrowed for the purpose, and the foreground managed with boxes. This circle should be ten feet in diameter. The boxes or seats should be entirely covered with white cloth; the space in the centre of the circle with pink cambric. The "Living Flowers" should be dressed in white muslin low dresses, and short sleeves, and not very wide or full skirts. The hair should be crowned with flowers, real or artificial. The smallest performer must be placed at the top of the wreath. She must recline

in an easy position, resting her head on her hand, the elbow touching the box. The next in size must take her place on the box or seat beneath, on the right side, and rest her arm on the lap of the first child, her head leaning on her hand, her face turned to the centre of the circle, the eyes raised to those of the figure above. The remaining figures take similar positions until one-half of the circle is completed. The other side of the circle is arranged in a similar manner, the figures facing inwards.

The light for this picture must come from the bottom of the stage, and should be **VERY** strong. This tableau, when finished, appears at a distance like a beautiful wreath of lovely faces; but the arrangement of the seats requires a carpenter and some outlay. We therefore suggest two or three more tableaux of an easier description.

First Tableau.—Tell shooting the apple from the head of his son. Scenery must be painted representing an Alpine landscape; a Swiss cottage, etc., in the distance; a green cloth must cover the foreground, on which Tell stands, his arrow fixed, in the act of firing; his young son, with bandaged eyes, stands firmly at the given distance. In the background sits Gesler in armor, surrounded by his guards; at the sides stand Swiss peasants young and old, as many as the number of the performers will allow. The dress must of course be Swiss, except that of the Austrian governor and soldiers, which must be armor of the period. The faces must all be turned toward Tell and his son and should express fear, pity and anxiety. Gesler should lean on a huge seat, with an air and look of haughty disdain and discontent.

Second Tableau.—Titania and her suite, with Puck. The back drawing-room may be made a perfect greenwood by putting boughs of trees and large potted shrubs in it. A mossy bank may be made of green cloth; flowers of gay hues should be dispersed among the greenery. On the bank, Titania (a child of nine) may lie asleep, folded in a regal mantle of crimson or purple, and crowned with flowers and crystallized sprays. Her ladies, represented by six or seven little girls, are grouped around; they must be smaller than herself, and dressed in different colors, their frocks being made of gauzy and light materials, and looped with flowers; wreaths should be worn on their heads; their wings made of gauze, and their tiny wands of hazel and flowers. On the left side Puck is seen peeping mischievously at them. He holds a heart's-ease in his hand—the magic flower which he has been ordered to rub on the Queen's eyes. On the other side Helena and Hermia are just visible in the distance, represented by elder girls dressed in Greek costumes; they stand looking angrily at each other, as if quarreling. The light should be soft to resemble moonlight in this picture.

THE MAGIC LANTERN.

The first care of the operator must be to see that the glasses are quite clear, and that the lamp burns well. The glasses should be kept warm; if they are very cold when the young visitors come into the room, they will get moistened by their warm breath, and grow obscure. Light the lamp about ten minutes before it is used in winter. Take care that the box does not let in any light round its edges; then place the lantern so that it may throw a circle of light on a sheet strained tightly across the opposite wall. Move the front tube very slowly backwards or forwards till you have the right focus, and the circle is as bright as it is possible to be.

Phantasmagoria can be shown with the common magic lantern; the only difference to be made is to have the ground of the glasses or slides all painted black, except the figures which are on them. But the mode of exhibition is very different, and much more effective than the ordinary sheet spectacle.

They are best shown through an open door, in which is placed a large screen, made of a sheet of tissue paper stretched tightly, the spaces round it being filled in with anything thick and dark. If the room does not open into another, the screen may be made on a frame of laths nailed together, the silver paper stretched on it, and the sides covered in with thick curtains of green baize. The spectators are seated in rows opposite to this tissue-paper screen.

The person who acts magician must have his lamp in good order, his slides clear and warm, ready at hand, and the lantern slung in front of him by a loop round his neck. He puts in a black glass slide, upside down, first covering the front glass of the lamp with his hand till the nozzle is quite close to the tissue screen; then he removes his hand, and the spectators behold, on the other side of the screen, a small circle of light, with some indistinct object on it. The person who has the lantern then moves the front tube inwards very gently, till the figure on the slide is seen beautifully bright on the screen. From being so small, it will appear to the spectators at a great distance. The "Jack-o'-Lantern" then walks very slowly backwards, and the figure on the screen gets larger and larger. As it increases in size, he will observe that it grows dimmer; this he must be careful to prevent by keeping his right hand on the focus-tube, and drawing it out a little till the figure is bright again. He retires, and the figure on the screen grows, as we have said, larger; he advances to the screen, and it grows smaller. It appears to the spectators that the object itself actually advances and recedes, and this has a most wonderful effect. With a few black glasses the owner of a magic lantern can thus agreeably vary his evening's entertainment.

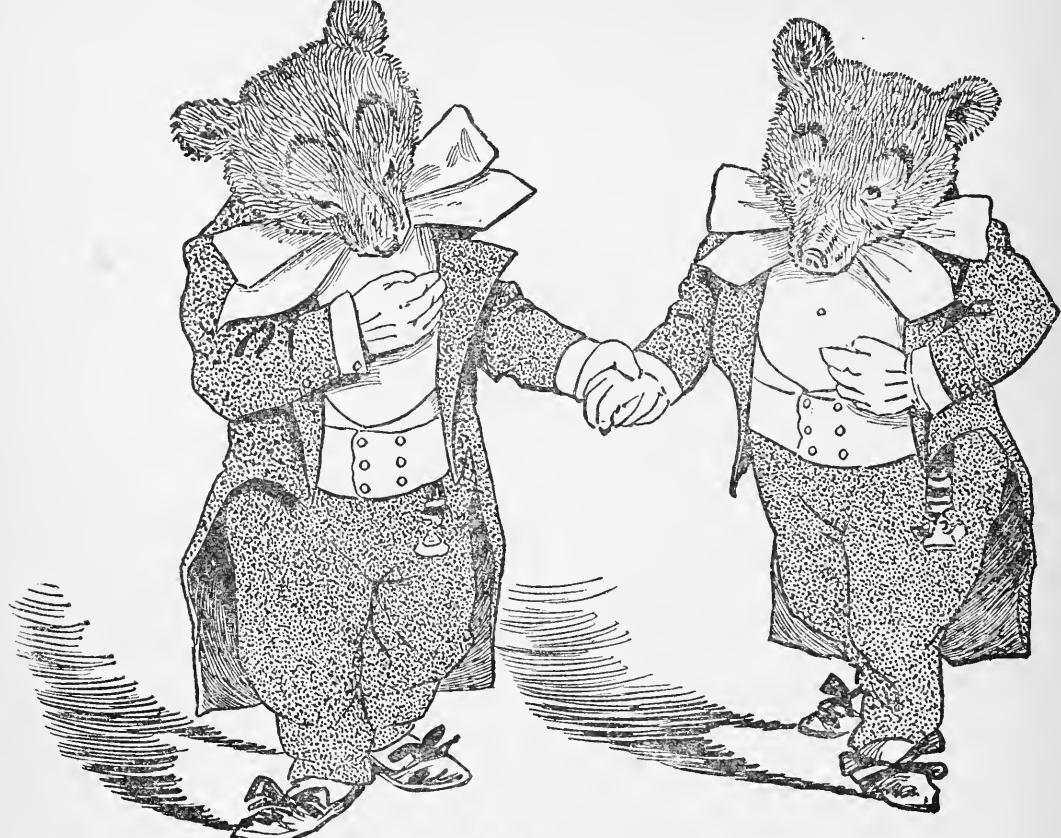
CONUNDRUMS.

1. Q. Who was the first carpenter?
A. Pharaoh, when he made a ruler of Joseph.
2. Q. If your uncle's sister is not your aunt, what relation does she bear to you?
A. She is your mother.
3. Q. Why is a prudent man like a pin?
A. Because its head prevents it going too far.
4. Q. How does the alphabet prove there must always be both happiness and misery in the world?
A. Because while "I" am in bliss, "U" are always in trouble.
5. Q. How did Adam and Eve change their dress?
A. By turning over a new leaf.
6. Q. When does a blacksmith create a row in the alphabet?
A. When he makes A shove L and poke R (a shovel and poker).
7. Q. Why is your nose in the middle of your face?
A. Because it is the scenter (centre).
8. Q. What fruit does a newly-married couple resemble?
A. A green pair.
9. Q. Why is a young woman's heart like the moon?
A. Because it changes constantly, but always has a man in it.
10. Q. What color does it make a boy to hurt him?
A. It makes him yellow (yell oh).
11. Q. Where is base ball mentioned in the Bible?
A. In the big inning (beginning).
12. Q. If a three-wheeled vehicle is a tricycle and a two-wheeled vehicle is a bicycle, what is a one-wheeled vehicle called?
A. A wheelbarrow.
13. Q. When the lion broke out of the circus and killed the postmaster, what time was it?
A. Eight P. M.
14. Q. What is the difference between a hill and a pill?
A. One is hard to get up—the other is hard to get down.
15. Q. Why is a flirt's heart like an omnibus?
A. Because there is always room for one more.
16. Q. Why is it right to pick the pockets of a chromo agent?
A. Because he has picked yours (pictures).
17. Q. What is the difference between Newport and Saratoga?

A. In one place you go into the water—in the other the water goes into you.

18. Q. What does a captain do at sea when he gets out of fresh eggs?
A. He lays two (lays-to).
19. Q. Why is a beefsteak like a locomotive?
A. It is not of much account without its tender.
20. Q. What is it, if you take all its letters away, remains the same?
A. A postman.
21. Q. Why is a cobbler always a poor man?
A. Because he is always at his last.
22. Q. In what way is a cobbler worthy of imitation?
A. He keeps pegging away.
23. Q. Why is a hen immortal?
A. Because her son (sun) never sets.
24. Q. What is blacker than a crow?
A. A crow's feathers.
25. Q. When is a lady's dress like a toper?
A. When it is full.
26. Q. When is a lady's dress like a ship?
A. When it is trimmed.
27. Q. When is a lady's dress like a bull-fighter?
A. When it is gored.
28. Q. What gets larger the more you take from it?
A. A hole.
29. Q. What makes more noise than a pig squealing at a gate?
A. Two pigs.
30. Q. What letter is in visible and yet never out of sight?
A. I.
31. Q. What has three feet and cannot walk?
A. A yard stick.
32. Q. How did Henry VIII. obtain his wives?
A. He married them first and then axed them.
33. Q. When is a child not a child?
A. When it is a-bed.
34. Q. When is a door not a door?
A. When it is a-jar.
35. Q. What is black and white, but red (read) all over?
A. A newspaper.
36. Q. What has a bed and never sleeps, has a mouth and never eats?

- A. A river.
37. Q. What kind of a musical instrument does a cheap hotel resemble?
A. A vile inn (a violin).
38. Q. What is always in debt when there is no necessity for it?
A. The letter B.
39. Q. Why is a novel writer the strangest of all animals?
A. Because his tail (tale) comes out of his head.
40. Q. What is the only pain of which we make light?
A. A window pane.
41. Q. What is that by losing one eye has nothing but a nose left?
A. Noise.
42. Q. Where was Humboldt going when he was thirty-nine years old?
A. Into his fortieth year.
43. Q. Which is the most ancient of the trees?
A. The cider tree.
44. Q. Why are doctors and lawyers safe people by whom to take example?
A. Because they practice their professions.
45. Q. At what time of life may a man be said to belong to the vegetable kingdom?
A. When long experience has made him sage.
46. Q. Which are the lightest men—Scotchmen, Irishmen, or Englishmen?
A. Englishmen. In Scotland there are men of Ayr (air), in Ireland men of Cork; but in England are lightermen.
47. Q. Who is the man who carries everything before him?
A. The footman.
48. Q. Which are the two kings that reign in America?
A. Smoking and soaking.
49. Q. When may a man's pocket be empty and yet have something in it?
A. When it has a hole in it.
50. Q. Why is a clock the most modest piece of furniture?
A. Because it covers its face with its hands and runs down its own works.
51. Q. What is it of which we have two every year, two every week, and two every day?
A. Vowels.
52. Q. On which side of a pitcher is the handle?
A. The outside.



RIGMAROLE.

There is a land where bunnies dance
While foxes play the flute,
Where puppy-dogs in polkas prance,
And bear-cubs swiftly shoot
In sledges o'er the slipp'ry ice,
Which isn't safe, though very nice.

There on their hind-legs kittens walk,
And elephants steal jam,
There lions sit at tea and talk,
As gentle as a lamb,
There rats at school long copies write,
While bears are put to bed at night.

And if you don't believe it, look
At all the pages in my book.

PORKERLAND.

O, Have you heard of Porkerland, where only pigs reside ?
It is the most peculiar place in all this world so wide ;
It is not marked upon the map, and few there are who know
The proper place to find it, and the proper way to go.

Most merry pranks in Porkerland doth Master Piggie play,
For when at home he lives a life astonishingly gay ;
The pigs that you're acquainted with are generally glum—
So awkward in their manners that they might as well be dumb.

Their confidence in men, you see, is usually shaken ;
They know he only waits the chance to make them into bacon.

DIGNITY AND IMPUDENCE.

The Elephant a cycle bought,
And went out for a ride ;
He was so clever—so he thought—
And looked so dignified.

But Jocko bought a cycle, too,
By saving up his pence ;
Soon up and down the streets he flew,
And “scorched” with impudence !

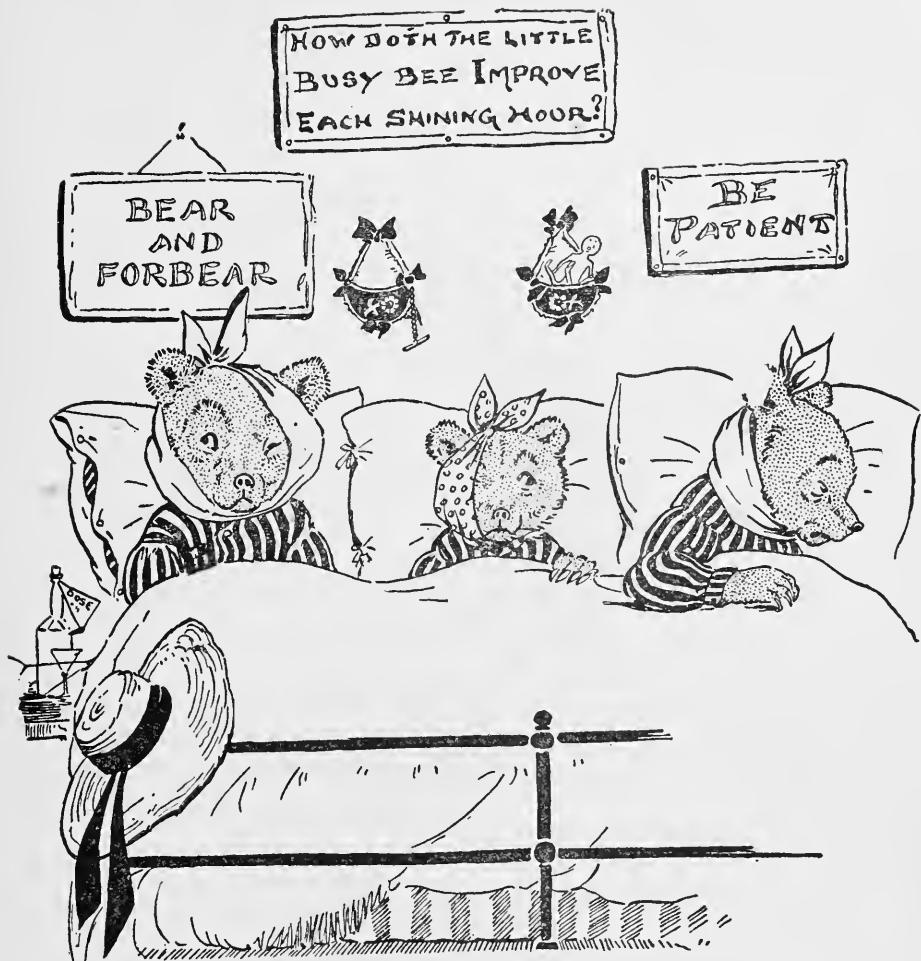
When Impudence met Dignity
He gave a monkey squeal.
“You’re not the only thing,” said he,
“Who rides upon a wheel!”



TRY AND BEAR IT.

Three little bruins on holiday bent,
To play in the garden their mother-bear sent,
"Gruff, Ruff, and Muff, dears, be good, and don't tease
The poor little chicks,—and BEWARE OF THE BEES."

Quickly the little bears scampered away,
But soon they grew weary of frolic and play ;
Said Gruff, "With my stick I will stir up the hive,
We'll see if those silly old bees are alive."



The hive tumbled over, and sharp'ning their strings,
Out hurried the bees with a whizzing of wings;
The little bears ran, but the buzzing bees flew,—
I'd rather be here than there,—wouldn't you?

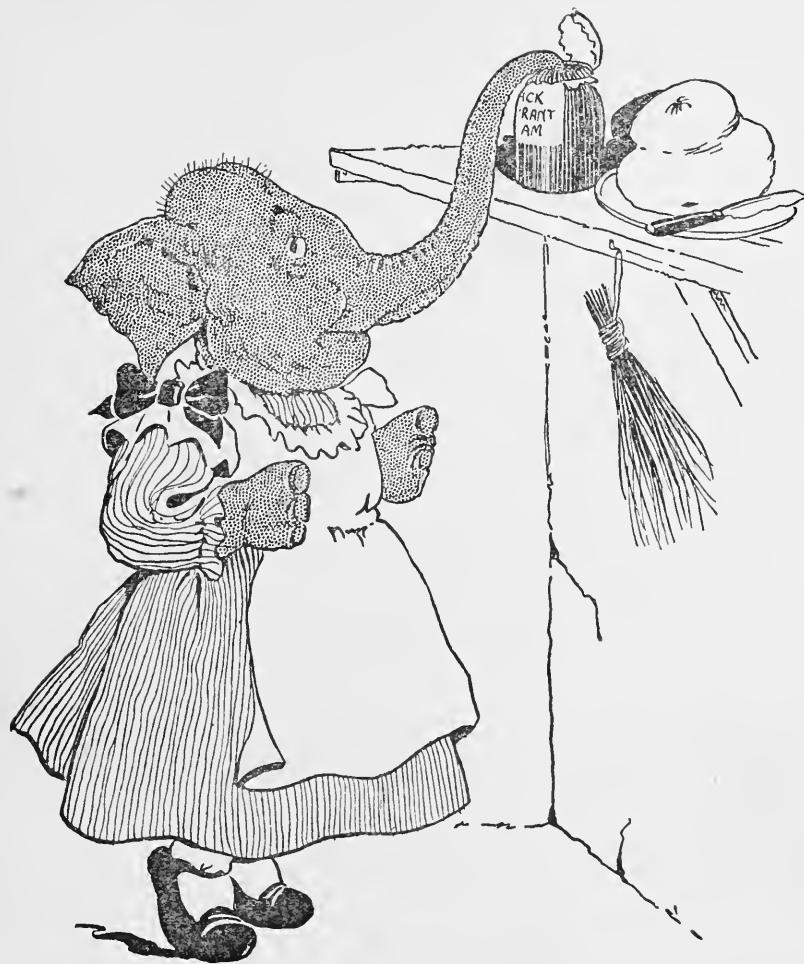
The mother-bear put her poor children to bed,
And bound with a hanky each sore little head;
The little bears promised, with many a moan,
No more to be naughty,—to let bees alone;
And Gruff by his sisters was heard to declare, "It
Is best when you're punished to grin hard and bear it."



BAD LITTLE SUE.

This is the bad little Elephant Sue,
With jam on her bad little nose.
What will this bad little Elephant do?
Turn over—see where the jam goes.

Now bad little Sue with a smile of delight
Sits down with her prize on the ground,
A spoon in her trunk, what a comical sight!
Enjoying the jam she has found.



Here is the bad little Elephant Sue,
Her mother too big to be shown,
Will soon make this bad little elephant rue
The jammy joys recently known.

Look up, and you'll see in the pantry, below
The shelf where the jam-pot is set,
A THING hanging up—now, my children, you know,
What bad little Susan will get.

THE PIG RACE.

1. Smiling faces ;
For the races,
Master Pig is bound to-day ;
Why d'you tarry,
We will carry,
You for ten cents all the way.

2. They're ready now, the flag is up, impatiently they paw,
“Now steady there,” “Not ready there,”—the starter's word is law.
“Here,” says the jockey on the right, “Where are you going to?”
His neighbor growls—“D'ye think I'm going to follow after you ?”

3. Their “mounts” are longing to be off before the flag will fall,
But that, of course, as sportsmen know, would never do at all ;
“Now, ready,” says the starter, as he waves it to and fro—
An eager pause, then “One, two, three”—at last ! And off they go !

4. "Gee-up, gee-up," the jockeys cry, and harder press their knees,
("Gee-up" sounds very different when it's said in Porkerese).
With pride, his tail doth Number One wag in his rival's face,
While Number Two is quite content to let him make the pace.

5. Thinks Number One—"If I can only tire that fellow out,
I'll canter home a winner, there is not the slightest doubt ;
Thinks Number Two—"Ha, ha, my boy, you need not think you've won,
For I will let you view my heels before the race is done!"

6. When Number One came to the fence he felt both spur and whip,
But just when going over, he'd a most unlucky trip ;
His jockey somersaulted like a nimble circus clown,
Scarce knowing when his feet were up and when his head was down.

7. Then Number Two got over, all his fears of losing gone,
"Ta, ta, old chap," he shouted, "I will see you later on ;
There's many a slip 'twixt cup and lip, so let that comfort you!"
And thus did happy Number One become sad Number Two.

8. The happy victor coming home, a storm of cheering hails,
(Just mark the upward curling of their animated tails);
And note the injured jockey, with his sore and drooping head—
A tear of pity for him as he crawls away to bed.



THE NAUGHTY KITTENS.

Old Mrs. Brown, who'd a house by the sea,
Packed up a present she wanted to send,
Called her two grandsons,—" My darlings," said she,
" Carry this up to Miss Tibby, my friend.

" Tommy and Toby, dears, hurry away,
Don't shake the basket, but hold it with care,
Don't with rude kittens or puppy-dogs play,
Mind, KEEP THE LID SHUT! of peeping beware!"



"Toby," said Tommy, "whatever can be
Packed in the basket? 'Tis something that's nice.
Lift up the lid for a fellow to see
Whether it's tittlebats, sparrows, or mice."

Toby so gently uplifted the lid,
Softly inserted his velvety paw,
Drew it back shrieking, for under lay hid
Such a strange beastie that nipped him, O, law!



Crabs were the creatures that old Mrs. Brown
Sent all alive O! and kicking, dear me!
Up jumped the kittens, the basket fell down—
What happened afterwards? Look and you'll see.

Tommy and Toby declared in their pain,
They'd never, no never! be naughty again.

WHY CATS WASH AFTER EATING.

You may have noticed, little friends,
That cats don't wash their faces
Before they eat, as children do
In all good Christian places.

Well, years ago, a famous cat,
The pangs of hunger feeling,
Had chanced to catch a fine young mouse,
Who said, as he ceased squealing :

"All genteel folks their faces wash
Before they think of eating!"
And, wishing to be thought well bred,
Puss heeded his entreating.

But when she raised her paw to wash,
Chance for escape affording,
The sly young mouse said his good-bye,
Without respect to wording.

A feline council met that day
And passed, in solemn meeting,
A law forbidding any cat
To wash till after eating.

MISS TABITHA PRIM.

There goes Tabitha Tiptoes Prim,
The Cats' schoolmistress stern and grim,
And there are the pupils all so good,
Looking as staid as pupils should.

But what is a Kitten girl to do—
Yes, what indeed, I ask of you,
When rude Tom-kittens passing by
Make faces at her, and “Mee-ow” cry?

One morning one—’twas rude of him—
Was seen to wink by Mistress Prim,
Miss Tabitha looked so fierce, they say
It ought to have frightened him away!

It didn’t—he winked again, you know—
Not at Miss Prim, but pretty Miss Snow;
Miss Prim looked daggers—the thought of it
That Kitten rude didn’t care a bit.

He cared lots presently, all the same,
For down the street a Policeman came,
Tortoise-shell Robert in coat of blue,
Who caught that Kitten and made him mew!

That rude Tom-kitten then felt afraid,
A terrible hullabaloo he made;
His brother scapegraces didn’t stay
To see the rest, but all ran away.

Then Tortoise-shell Robert touched his hat
To grim Miss Prim, like a civil Cat,
And said, “I’ll scold him and let him go;
He won’t play tricks any more, I know.”

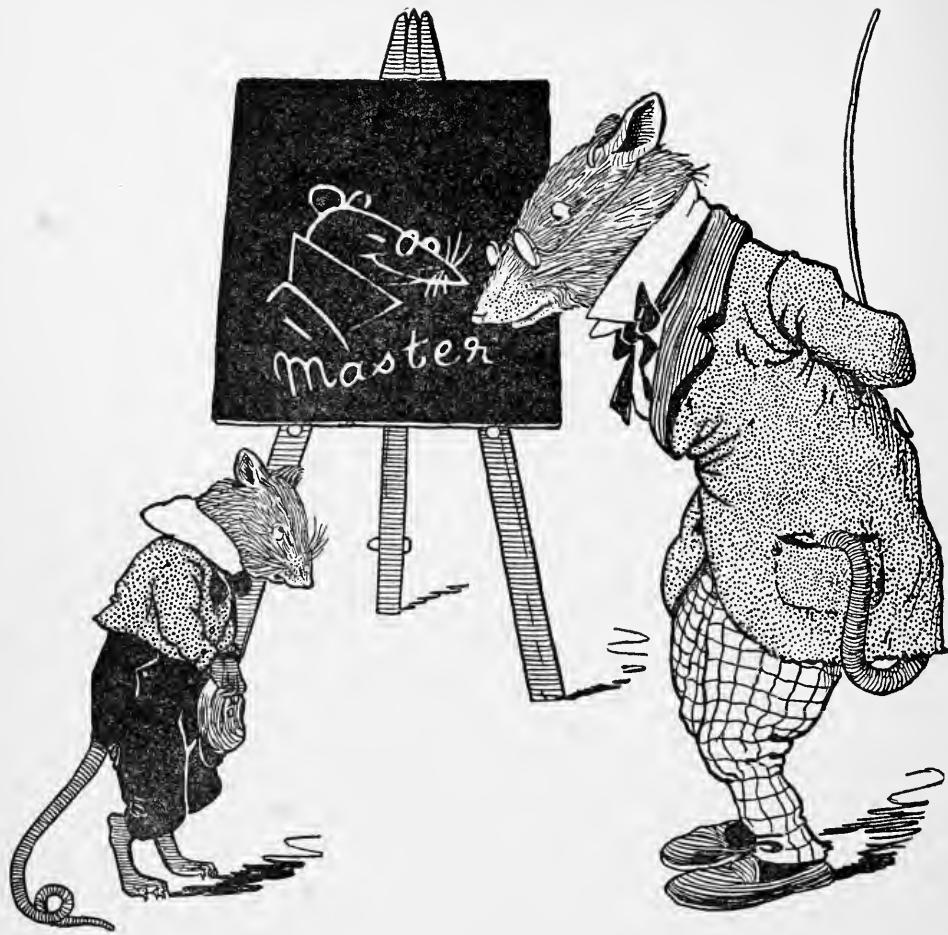
So now Miss Tabitha every day
Goes out for a walk in the usual way;
And no one her pupils or peace annoys,
Not even those rude little Tom-cat boys.



MR. MOUSE AND JIMMY RAT.

Here you see young Jimmy rat,
Working with zeal his lessons at ;--
His teacher gives this copy out,--
“ Mind Master Rat, what you’re about.

And if you wish for peace and joy,
Avoid the Dog, the Cat, the Boy,
The Stoat, the Ferret, the Mongoos,
Such people are no earthly use.”



“Now, Jimmy, I must go away,
Work hard, my child, and earn your play !”

Young Jimmy soon grew tired of work
And wished his tiresome task to shirk ;
With chalk upon the board he drew
Old Mus with specs and collar too.

Old Mus came back and Jimmy caught ;
Poor Jimmy’s tears availed him nought ;
What Mus did with his dreadful cane,
I will not tell,—’twould give you pain !

WET PAINT.

He was a jolly sailor Cat,
Who had a jolly-boat,
And he, of course, sailed out in that
Whene'er he went afloat.

“It would look nice if freshly tarred
And painted up,” thought he;
So all that day he worked so hard
And then went home to tea.

But soon a Cat of high degree,
Not long arrived from Town,
Passed by, and, looking at the sea,
Upon that boat sat down!

He never saw the board: “Wet paint!”
But when it met his eyes
He almost felt inclined to faint,
Because—he could not rise!

"Help! help!" he shouted, "I'm stuck fast,"

But shouted all in vain,

Until that sailor Cat at last

Came back from tea again.

Tom gave a pull of mighty strength—

"You can't stop there," said he;

He pulled again until, at length,

That Pussy-cat got free.

Then Tom was rude, as Tom-cats are,

And said, "You'll have to pay

For all that lot of paint and tar,

Before you go away!"

The Kittens watched and laughed "Ho! Ho!"

That Cat went home so vexed;

He's got a coat (of paint, you know);

He wants new breeches next!



WHY RABBITS HAVE SHORT TAILS.

Once upon a time, you know, rabbits had splendid, long, wavy tails, which curled with a more graceful sweep than the Squirrel's; of a far more beautiful colour than any of the Monkeys', and very much longer than the Rat's.

They grew so conceited and vain as time went on, that it was quite unbearable, and all the animals could talk of nothing else.

"I don't boast of MY tail," said the Elephant, but I'm not going to stand that young Rabbit calling out, 'Rope! Rope! Only a penny a piece!' after me when I walk through the street!"

"No, indeed!" said old Mrs. Cow. "Their tails may be very grand,

but I think mine is more useful for flies," and she whisked it to and fro, to show how it worked.

"I believe they'll be comparing their tails with mine, presently!" remarked the Peacock, putting his eyeglass in his eye, and strutting up and down in a very indignant manner. "Some people are so conceited!"

"I think we ought to teach them a lesson," said the Manx Cat; "my life's a perfect misery to me."

"Why not ask the White Owl?" suggested the Ape. "He's always ready with a plan, if you only give him time."

This idea was hailed with delight, and the Ape, the Squirrel, and the Manx Cat were appointed to wait on the White Owl as a deputation to ask what could be done.

They set off at midday to the Haunt of the White Owl. Of course, he was out hunting all night, so they could not go then. The Ape led the way, and shortly after twelve they arrived at the mouth of the cave where the Owl dwelt.

Knocking three times on the rock, they waited for the Owl to appear.

Presently there came from the back of the cave a low hooting, and they heard the words:—

"Tu-whit—Tu-whoo! Tu-whit—Tu-whoo!
Who seeks to wake the Great White Owl?
What would ye with the learned Fowl?"

The Ape, with a little tremble in his voice, replied: "O, Learned Bird, we are in sore distress, and have come bringing presents with us, that thou mayst hear us patiently and give us thy counsel."

Then there was a whirring of wings, and the Owl, attended by six little Owlets, came to the entrance of the cave.

He was a most extraordinary-looking creature, quite blind, and the six Owlets had to fly by his side, guiding him on his way—three on one side and three on the other.

The Ape put the whole matter before him in a most eloquent speech, and at the end of it, the Great White Owl seemed lost in slumber, but, after a long silence, he said, solemnly:

"Tu-whit—Tu-whoo! Tu-whit—Tu-whoo!
Behold this powder—'twill not fail
If dusted on a Rabbit's tail.
'Twill act like magic, never fear,
The tail will shrink and disappear!"

Then the six Owlets gathered up the gifts (which consisted of a small Frog and some Mice), and the procession departed back into the darkness of the cave, while the three messengers went back as fast as they could go, carrying with them the precious powder, and at a meeting the next day it was decided that the Fox should undertake the task of dusting the Rabbits tails.

Now, the Fox was very, very wily. You know, the Rabbits are very exclusive, and at that time they were exceedingly so, and there was no chance of getting near enough to them to dust their tails with the powder. Mr. Fox was well aware of this, and he laid his plans accordingly.

In a week or so, old Mother Wolf announced that her fourth cousin's uncle by marriage was coming to stay with her. He was a celebrated hair-dresser, so she said, and could make your tail look most wonderful. How he managed it no one knew, but certainly the effects, as shown by all the little Wolves, were very extraordinary.

One day they would appear with their tails frizzled all over; the next they would be done up in tight, little curly rings; then the color would vary: one day red, another bright blue, and another pink, while sometimes they would have stripes!

At first the Rabbits pretended to take no notice, and tried hard to look as if they didn't care, but they could not help hearing some of the stories that were told. But the odd thing was, that no one in the Forest, with the exception of Mrs. Wolf, had ever seen the Professor. He was delicate, according to Mrs. Wolf's story, and didn't like to venture out much.

One day the eldest of the young Rabbits came home with a story of how he had seen a new placard issued by the Professor stating that he was prepared to dress tails at the shortest notice in the latest fashion and that special terms were offered to Rabbits!

He begged hard to be allowed to go and try the new hair-dresser, but old Father Rabbit would not hear of it, and threatened to brush his tail the wrong way for him if he mentioned the subject again.

That night, when all the Forest was asleep, there was a gentle tap, tap, at Mrs. Wolf's door. It was softly opened, and the eldest young Rabbit quietly slipped inside. He had arranged, unknown to his father, to visit the Professor, and have his tail trimmed.

The Professor, who was much muffled up, greeted him kindly and on seeing his tail, cried out: "Oh, what a beautiful tail. I have never seen one like it, but if you will only use my powder I can make it much more beautiful."

The young Rabbit wanted some powder put on at once. But the Professor said, "Oh, no—Your whole family must put it on at once or it will not do any good. But if you all put it on at the same moment, it will act like magic. The young Rabbit went away, determined to induce his family to try the magic powder, and after much difficulty, persuaded his father to give his consent to the scheme.

Accordingly, he obtained from the Professor a box of the powder with full directions for its use.

At seven o'clock the whole of the Rabbit family was assembled. Before each one was a plate containing a pinch of the powder, and old Father



Rabbit had given the command that when he said, "One!" they were all to take their tails firmly in their paws; at "Two!" they were to make ready; and at "Three!" to dip them into the powder.

"One!" Every Rabbit grasped his tail.

"Two!" They were all ready.

"Three!"

Horror! What was happening? Their tails—their beautiful tails—WERE GROWING SMALLER!

The terrified Rabbits gazed at each other in speechless amazement. Swiftly their tails dwindled and shrank, until there was nothing left but a little white stump where once had waved a magnificent tail,

Then there came a mocking laugh from the door of the Rabbits' home. The Rabbit family all looked up and beheld a muffled form standing in the doorway and, apparently, shaking with laughter. Then there came a voice—a cruel, mocking voice—"Oh, how beautiful! Never have I seen such beautiful tails! Oh, how lovely! It is a wonderful powder!" It was the



Professor, who unmuffled himself and showed himself to be—the Fox!

It was a long time before the family ever showed their faces in society, for they were dreadfully cut up about it. However, they gradually began to mix with the animals, but they are still very shy and exclusive—only the reason is not quite the same.

WHY THE SPARROW LIVES IN TOWN.

"Who-oo-op! Hooray!"

Old Dr. Rook and his wife paused in their walk; they were certainly very, very solemn, and they had no sense of fun.

Of course, it was the Sparrow who had made the impudent remark; there he was, in fact, sitting on a twig just in front of them, not in the least ashamed of himself.

Dr. Rook stopped quite still, put down his hat and umbrella, raised his claw, and began:

"My young friend——"

"Oh, don't mention it, old chap!" said Jack Sparrow. "Sorry I can't stop! So long!" And off he flew, leaving the astonished Doctor gazing after him with his claw still in the air and his beak wide open.

"Well, I never did see such an impudent fellow in all my life!" he gasped at length, and, slowly picking up his hat and umbrella, he resumed his walk, gravely shaking his head and stopping now and then to look back in the direction which Jack Sparrow had taken.

Young Sparrow certainly was a most impudent bird and, for the matter of that, he is still, but just at that time he seemed to be getting worse. He didn't care who it was that he made rude remarks to; he would just as soon wink at an ostrich as not. He didn't care a straw for anybody—indeed, he boasted about it himself.

"What!" said he one morning, to his little cousin the Hedge-sparrow, "Frightened of the Pelican? Me? Not much! Why, I'll soon show you! Come along!" And off he dashed, straight for Mr. Pelican's quarters, with the timid little Hedge-sparrow following at a respectful distance.

Mr. Pelican was standing wrapped in deep thought.

"Morning!" said young Sparrow. "Fine day for the race!"

The Pelican said nothing, but went on thinking.

"The feathered race, you know, old chap! See the point? Ah, well; you think it over a bit—p'raps it'll come. What's the matter with your face?" went on the impudent little bird.

The Pelican glared, but still said nothing.

"Oh; toothache, I suppose!" said Jack. "Dear, dear; it has swollen up! It must be a bad one. Why don't you have it out? You take my advice, old Johnny, and go to a dentist."

The Pelican was getting angry. He opened his mouth and shut it again with a snap.

"Wider! Open it wider, my dear sir," chirruped the Sparrow. "Now! You won't feel it. Great big chap like you ought to be able to bear it. Now, then!"

As the Pelican made a dash at him, he nimbly hopped out of the way and flew off, saying, "There, there; you'll be better soon. Don't excite yourself. I'll call again. Ta-ta!"

Oh, the Pelican was so angry. He wished to be considered very wise, and used to stand for hours quite still, seemingly lost in profound thought, though really he wasn't thinking of anything but what he had had for breakfast, or what he should have for dinner. And he couldn't bear to be laughed at; and the Sparrow's remarks made all the birds around roar with laughter.

But that was only one example of Jack Sparrow's impudence. I could give you hundreds of others, for he was at it all day. He used to revel in irritating the Peacock especially, and the Grey Gander, too; and the Grey Gander always used to lose his temper directly, which, of course, only made it easier for Jack Sparrow to get the best of it. The Secretary-bird was another victim, and the impudent little chap even went so far as to say, "How do?" to the old White Owl.

He was so active, too; there was no getting near him. He would just pop down and make some impertinent remark, then hop off before you knew where you were.

Of course, he was a great favorite among all the young and giddy birds, who admired his dash and spirit and courage; but there was great shaking of heads and ruffling of feathers among the elders, Mrs. Jay going so far as to prophesy that she was quite sure that he would come to a bad end.

Tom Tit was his great chum, and was getting to be nearly as bad, but he was not so daring as Jack, and it was always Jack who took the lead.

Well, they had played their pranks on almost every bird you could think of. But so far they had not dared to "cheek" His Majesty the Eagle. How Jack Sparrow could ever have had the idea of doing anything of the kind is more than I can imagine; but it only shows how reckless he had become.

He and Tom Tit were one morning talking over their adventures, and Jack was saying how he wasn't afraid of anyone, and all the rest of it, when Tom Tit said:

"Ah, but what about the Eagle?"

Jack Sparrow stopped a moment; even he was rather abashed at the idea; then he said:

"Well, what about his High and Mightiness?"

"Well," replied Tom Tit, "you wouldn't dare to go and talk to *him*, I'll be bound."

"Wouldn't I, though? Now you just watch. I'll go and have dinner at the Palace this very day."

Tom Tit laughed scornfully. The idea was too ridiculous: Jack Sparrow dining at the Palace! But Jack stuck to it, and grew more and more determined.

When dinner-time came he said to Tom Tit: "Coming to see me have a bit of dinner with the Eagles? Can if you like!" When Tom Tit saw that he really meant to go, he tried to persuade him not to; but Jack Sparrow was obstinate, and, though he felt just a wee bit nervous, he was determined to go through with the business now.

As luck would have it, His Majesty the Eagle was dining by himself in the Palace gardens, so that Jack Sparrow's task was made all the easier for him.

Summoning up all his courage, he hopped up to the King's table, and said, "Fine day, your Majesty!"

The Eagle looked astonished; but, as he was in good humor just then (having nearly finished a very excellent dinner), he merely bowed his head.

Young Sparrow felt very much encouraged, and proceeded gaily: "You seem to have been enjoying a good meal, sir! Got a good appetite? Ha! Excellent thing—liver all right? Glad to hear it—now, I suffer terribly in that way—nothing I take seems to suit me."

He might have seen that the Eagle was beginning to look displeased, but he didn't look—he was too delighted with his success so far. He went on:

Missis and the little ones all right? (The King's feathers began to be ruffled). What's that you've been having for dinner? You dont mean to tell me it's bones? Now, if there's one thing that I do fancy above all other things it is bones. I think you might offer me a bit." (Here he saucely cocked his head on one side and looked up at the Eagle; he saw how angry His Majesty was looking, but he went on). "Oh, well, no offence I hope, but I'd like to try it." And the foolish little bird hopped forward and gave a peck at the dish.

The Eagle uttered a shrill whistle.

In an instant, the Palace garden was filled with guards—Hawks, Falcons, Vultures and other birds of prey—and the unhappy Sparrow was a prisoner.

He was thrown into a dungeon at once, and next day was brought up to receive sentence. The King declared that, as Jack Sparrow had been guilty of gross impertinence towards His Royal self, he was to be banished forever from the Kingdom of Free Birds.

The delivery of the sentence created immense excitement; but the prisoner, as he left the Court, remarked in an audible tone of voice, "Now we shan't be long! Sorry I can't stop! Bye-bye!"

He didn't seem to care in the least.

But now he is obliged to keep close to towns, or places, at any rate, where men dwell (and no self-respecting bird would think of living near men altogether unless he was obliged to do so), for he dare not disobey the Eagle's command.

But I really think he prefers town life; he says he does, and he certainly seems to be very contented. He is just as cheeky as ever, and is always in the highest spirits, but now and again you may see him sitting quite still with a thoughtful look in his eye (it isn't often, I admit, but I have occasionally seen him), and he is thinking then, I suspect, of the life he used to lead before he was banished, when he lived in the Bird's Free Kingdom.

WHY THE DOG TURNS ROUND AND ROUND BEFORE RETIRING TO REST.

Why? To make sure that his tale is safely in its place, to be sure; that's why he does it. But if you ask why he should be so nervous and anxious about his tail, that's not so easy to answer. But I don't mind trying to explain; it won't take me very long, and it's an interesting story, too. It teaches all about how bad company—but there, if I tell you at the beginning all about the lessons it teaches, I don't suppose you will read the story at all; so I shall leave you to find out all these things for yourself.

* * * * *

"My dear," said old Mr. Barker, the watch-dog, to his wife, as they were sitting by the fire one evening, after the children had gone to bed. "My dear, I'm getting quite uneasy about that eldest pup of ours. He seems so gloomy! And he takes no pride in his personal appearance; I saw him only this morning with his tale in a really shocking state!"

"Ah," returned the wife, "and if I've spoken to him once about his tail, I'm sure I've spoken twenty times. But it doesn't seem to be of any use!"

"I don't think, my dear," said Mr. Barker, "that those new companions of his do him any good."

"No, indeed," replied Mrs. Barker; "how any dog could demean himself so far as to take up with a Cat, I can't imagine! And a Manx Cat, too! And that young Jibber-jabber as well; why, he's as impertinent as a Sparrow!" And Mrs. Barker grew quite sad, and shook her head over her knitting, with a troubled look on her kindly face.

"Well, well, my dear," sighed the perplexed father, "we can't do anything, I suppose. Young folks will be young, and we can only hope for the best. But I must say I do wish Growler would pay more attention to his tail!" And, so saying, he buried himself once more in his newspaper.

Yes, there was certainly cause for uneasiness on the part of Mr. and Mrs. Barker. It was very evident that their son, Growler, was getting into bad habits. He was always to be seen with the Manx Cat, Jibber-jabber the Ape, and young Bruin, the Bear, and he did not seem to improve in consequence. And this was particularly noticeable with his tail.



"WHY THE DOG TURNS AROUND BEFORE LYING DOWN"



EVERY BIRD TURNED TAIL, AND FLED

The Barkers, as a family, had very fine tails, and Mr. and Mrs. Barker were justly proud of them ; and it did grieve them very much to see their eldest son going about, as Growler was getting to do, with his tail all draggled and limp, looking as if it hadn't been brushed for months.

The fact was, however, that the Manx Cat, Bruin, and Jibber-jabber, having no tails of their own, used to run down tails in general on every possible opportunity, and never tired of telling Growler that really "nobody who was anybody, you know," wore tails nowadays.

They told him his father and mother were old-fashioned, and, of course, could not be expected to think as the young folks of to-day did, and there would be no use of his saying anything about it to them; and, as Growler was young and easily influenced, he did not speak to his parents about what his new friends were telling him, as he should have done.

"Look at the rabbits, for instance," said Bruin ; "everyone knows that the Rabbits move in the very best society, and they've got their tails quite short now."

"Yes, I'm sorry for you, Growler, old chap," added Jibber-jabber, "but you're not in the fashion." Why it was only the other day that I was talking to Mrs. Guinea-Pig. She says she believes that tails will be forbidden in society soon."

"They're so ugly and useless," joined in the Manx Cat ; "if they were any good to anybody I shouldn't object to them so much. I'm sure I pity my poor cousins with tails from the bottom of my heart, but they are obstinate and pretend that they like them."

Of course, Growler being young and easily led, grew to be ashamed of having a tail and to wish that he could get rid of it somehow. The foolish young fellow didn't consult his father, as he ought to have done, when he would have found out at once the proper use of tails, but grew more and more miserable and more and more convinced that his tail was something to be ashamed of (which, indeed, it was, in the state in which he kept it.)

At last the Manx Cat boldly proposed that Growler should get rid of it once and for all, and offered to take him one evening, as a guest, to a meeting of the Tail-less Club. If he liked it, then he could take the necessary steps to become a member.

Growler was delighted and accepted the invitation gladly.

Such a curious company as was there assembled you never saw ? There was the very, very old Ape in the chair, the Guinea-Pig on his right, then came the Manx Cat with Growler (who, you may be sure, kept

his tail well between his legs), then young Bruin and his brother, old Father Frog, the Bat, the Fox who had lost his tail, the Polar Bear, and many others.

There were songs and recitations, and a few speeches. But the company was pleasant enough on the whole, although there was a certain air of bitterness about all the speeches and songs and recitations that was rather depressing. Father Frog sang :

“ Better far to live and die
Tail-less, happy and free, say I,”

in a very deep voice and melancholy manner, so that you couldn’t believe that he was really happy, though he certainly was tail-less. Mrs. Guinea-Pig’s rendering of “Gone, gone forever!” made everyone weep. The Bat gave a sort of skirt-dance, in which his wings were most effective, and then young Jibber-Jabber proposed “Our Guests.”

He urged Growler once more to make up his mind to the sacrifice of his tail, and said how pleased the Club would be to welcome him as a member. At the end of the speech, the Manx Cat rose and said, “Why not do it at once?” And all the company said, “Hear, hear,” and the Chairman said, “Order, order!” And the Fox, who had lost his tail, fetched the historic trap in which his own tail had been cut off. It was rather a dreadful-looking thing, with iron teeth that closed with a snap, and Growler felt a cold shiver down to the tip of his tail as he looked at it.

Then the Polar Bear arose, and proceeded to read from the Club rules the order of the proceedings :

“Whereas, you, G. Barker, have come to the conclusion that a tail is a useless, unsightly and altogether unworthy thing, now, therefore, you do, of your own free will, sacrifice the aforesaid tail, and desire to be admitted to the Tail-less Club.”

Growler barked agreement.

“Place, then, your tail in position.”

This was done.

Solemnly, all the members of the Club turned their backs on Growler so that they might not witness the painful scene.

Then, and only then, did Growler realize what he was about to do.

But the sight of that row of Tail-less Ones was too much for him!

With a wild yelp he dashed out of the room, out of the Club, out into



THE SIGHT OF THOSE TAILLESS ONES WAS TOO MUCH FOR HIM.

the darkness, and made for home as fast as he could, keeping his tail well tucked between his legs.

* * * * *

He told his parents all about it. Mr. Barker pointed out how all the members of the Club were really jealous, and would like to have their tails themselves, if they could. "Think, my son," said he, "if you had lost your tail, you would never have been able to wag it." Growler shuddered. What an escape he had had!

He soon grew quite cheerful again, and entirely gave up the society of the Manx Cat and Jibber-Jabber. But he always feels a bit nervous about his tail. And so, before he retires to rest, he turns round just to see that it is really there.

WHY THE CRICKET IS CHEERFUL.

It's cheese that does it.

Before she took to eating cheese, she used to get most miserable; but now, as you can hear for yourself, she is perhaps the most cheerful little body in the whole world, and it's all because she eats cheese.

This was how it came about.

She was left all alone when she was quite a little thing, without father or mother or brother or sister, and, apparently, without a friend in the world; so you see she had some cause to be miserable now and again.

And she certainly was. At times she would feel so lonely and wretched that she didn't know what to do with herself; she used to sit at home and cry and think how sorry for herself she was, and how no one was ever so unfortunate as she was, and how she didn't think she could bear it any longer.

One day, while she was in one of her very miserable moods, she started out for a walk. It was not exactly the kind of day that a cheerful person would have chosen for a walk, but it just suited poor, little, miserable Carrie Cricket. It was raining steadily; not very hard, but just a fine, steady rain, making everything very, very wet and miserable. The trees were all dripping with moisture (and they had just put on their summer things, too, they *were* so annoyed), the ground was dreadfully muddy, and there didn't seem to be a dry place in the whole of the Forest.

And as if there were not enough wet about, here was Carrie Cricket doing her best to make things wetter and more miserable by crying as hard as she could!

She was sitting down on a little stone (it was quite wet, but she didn't mind) and had buried her face in her hands, and was sobbing as if she would never be happy again; and she didn't feel just then as if she would, either!

All at once she heard a voice saying, "Well, young woman, you seem to be enjoying yourself!"

She looked up in astonishment, and saw old Mrs. Spider standing in front of her. She was evidently coming home from market, and had a great big umbrella and a large basket.

"What's the matter?" said she.

But Carrie Cricket only buried her face in her apron and sobbed more bitterly than ever.

"Well, I never!" said old Mrs. Spider. "You're a cheerful party, I

must say! You'd make a splendid companion on a rainy day, I should think! What's it all about?"

"I'm so m-m-miserable!" said Carrie between her sobs.

"So I see," said Mrs. Spider. "But what for?"

By degrees Carrie told her all about it—how she hadn't a friend in the world, and how dreadfully lonely she was, and all the rest of it.

Good Mrs. Spider listened very attentively, and when Carrie had finished, she said, "Ah, my dear, I see what you want! You want some cheese! Now, take my advice and eat a little cheese every day, and it'll do you a world of good! Good-bye; I must be off. Don't forget—cheese!" And off trudged Mrs. Spider through the rain and mud, leaving Carrie quite dumb with astonishment.

"Cheese!" she said to herself, "I don't know what this is! I wish I'd asked Mrs. Spider. I wonder whether you eat it or drink it, and whether it's nice. And however am I to find out where to get it? I think I'll see if I can catch up with Mrs. Spider."

So up got Carrie and started off after Mrs. Spider, but that good lady had disappeared, and although Carrie walked very fast, she saw no sign of the big umbrella and basket.

Presently, however, she heard a curious noise by the wayside, and saw Mrs. Black Ant toiling away with all her might and main to repair the roof of her house which had tumbled in. The rain was coming in through the hole, and poor Mrs. Ant was dreadfully hot and anxious, for her precious babies were getting wet.

"Ah!" thought Carrie, "Perhaps Mrs. Ant will know what cheese is. I'll ask her."

So she went up and said politely, "Good day!"

Mrs. Ant stopped for a moment and then said, "Oh, dear! Oh, dear! What am I to do? My precious darlings are catching their death of cold, I'm perfectly sure, and I shall never get this roof done all by myself!"

"Can I help?" said Carrie, timidly.

"You?" said Mrs. Ant; "I don't suppose you'd be much good. You're Miss Cricket, aren't you? The one who's always moping by yourself. Well, you can try, if you like."

Carrie was not a bit discouraged by Mrs. Ant's ungracious manner, for she saw how worried the poor thing was; so she set to work with a will to help her, and in a very short time the roof was neatly mended, and the little Ant babies were safe and dry and warm.

Mrs. Ant was very grateful. "Well," she said, "I didn't think you

had it in you ! You certainly have worked famously. You *are* a good little thing ! I always understood that you did nothing but sit down and cry ! ”

Carrie blushed. She felt a little bit ashamed of her former tears. But she was determined to find out something about this wonderful cure of old Mrs. Spider’s, so she said, hesitatingly :—

“ Please, can you tell me what ‘ cheese ’ is, and where I could get any ? ”

“ Why, bless my heart, yes ! ” returned fussy little Mrs. Ant. “ I happen to have got a crumb in the house this minute. You’re quite welcome to it. I came across it by accident the other day in the garden of the big house over yonder ; but I don’t know where you could get any more.”

Carrie gratefully took the crumb which Mrs. Ant offered her, and trotted off home.

At the first turn in the road she sat down and ate the precious morsel. It had stopped raining by this time, and as she finished up the last bite, sun peeped out through the clouds and shone full on the glittering dresses of the trees.

It really was very curious. Carrie felt much more cheerful already. The cheese tasted very nice ; and then she suddenly remembered that there was a lot to do at home—she had left the parlor unswept, and hadn’t put her supper in the oven.

As she was hastening back, some birds began to sing in the trees, saying how pleased they were that the rain was over, and what a nice, pleasant world it was they lived in, and Carrie couldn’t help joining in just a little bit. It certainly was wonderful stuff, that cheese ; she had never felt so cheerful before !

Next morning it was rather dull overhead, though it didn’t actually rain, and Carrie Cricket felt rather sad, though not nearly so miserable as she had been the day before. But as she thought over things, she was on the point of beginning to cry, when she suddenly remembered “ cheese ”—and then she remembered, too, that she had not got any, and the tears trembled on her eye-lashes, and very nearly fell.

But she pulled herself together, put on her little bonnet and cloak, and set out to search for some of this wonderful medicine.

She had not got very far when she heard a little voice, saying, “ Oh, dear I *am* so tired ! I don’t think I can go any farther. I’m fit to drop.”

She turned round, and saw a little Sun-Beetle struggling along with a heavy load of wood. He was a very little chap, with a nice, bright, shiny coat, but the wood was very heavy, and was really too much for him.

Carrie came up and asked if she could help him with it.

He stared at her in astonishment, and didn't seem to be able to say anything. So Carrie took hold of one end of the load and began to move off. Then he roused himself, and, taking hold of the other end, trotted along quite fast, and before very long he called out, "Here we are! Thank you, Miss. I don't know how I should have got on without you!"

Carrie felt very pleased. Then a sudden thought struck her!

Perhaps the little Sun-Beetle would know where she could get some cheese.

"Well, now; that's odd!" he exclaimed, when she asked him. "I happened to come across a little bit this very morning down by the stream. It isn't much, but I'll be glad to let you have it, for you've saved me a great deal of trouble." And he fetched out a little crumb of cheese from the bottom of his knapsack.

Carrie was delighted and—yes—the cheese seemed to take effect as before. Her heart felt as light as a feather.

On her way home she began humming a little tune to herself; and then she looked in on Mrs. Black Ant to see how she was getting on; and when she had gone, that lady said to her husband, "Well, I never saw such a change as has come over that little Miss Cricket; a brighter little body than she was this afternoon you'd never come across any day."

And so it came about, oddly enough, that every morning when Carrie Cricket set out to find some cheese, she would be sure to meet someone or other who needed help. One day it was old Miss Centipede with her feet all in a tangle; another time it was Mr. Woolly Bear caught in a bramble-bush; and the queer part of it was, that it was those very people whom Miss Cricket assisted who happened to have just the crumb of cheese that was wanted.

Very soon Carrie found that she had no time to think about being miserable, and she always had her portion of cheese each day. She strongly believes in it as a cure for low spirits; but I am rather inclined to think that old Mrs. Spider is a very clever old lady, and that—but there, it's only an opinion of mine, after all, and Carrie says it's the *cheese*.



WHY THE NIGHTINGALE SINGS AT NIGHT.

It was old Mrs. Macaw who was giving the party—old Mrs. Macaw, the mother of young Polly Macaw, and the second cousin twice removed of little Miss Parrakeet, the dressmaker, and that was how it all happened.

You see, Mrs. Macaw was quite sure that her daughter Polly had a beautiful voice. Well, she had a very loud voice, certainly, and she could reach some exceedingly high notes—but beautiful! Well, have you ever been in the Parrot-house at the Zoo and come away without a headache?

However, Mrs. Macaw thought that Polly's voice was very beautiful, and Polly thought so too; and, as Mrs. Macaw said to old Dr. Rook, "If the child herself doesn't know most about her own voice, I should like to know who does." Of course Dr. Rook hadn't a word to say, and if he had, he wouldn't have said it, for he knew very well that Mrs. Macaw was a most important bird, and he wouldn't have contradicted her for all the worms in the world.

So Mrs. Macaw had determined to give a party: it was to be a very

grand affair. The Sparrows took round the invitations, neat little bits of bark, with—

MRS. MACAW

at home

Saturday, April 1st, at 4 o'clock.

Music.

The Perch,

P. W. S.

Parrotville.

written neatly on all of them.

Everyone was pleased. It was Tom Tit who first asked what P. W. S. meant. He always was rather an ignorant fellow, so when he said, "I say, you chaps, what's the meaning of P. W. S.?" nobody answered directly.

Then the Peacock said haughtily, "Really, I should have thought everyone knew that!"

"Of course," said old Major Turkey-cock. "It's quite the correct thing now-a-days!"

Tom Tit looked rather ashamed of himself, but he did not like to seem behind the others, so he said quickly, "Oh, of course, if that's what it means, it's all right; but I thought it might perhaps be something special!" But as he fluttered away, he chirruped to himself, "I wish I did know!"

Now, none of the birds had the least idea of what P. W. S. meant, but they all pretended that they had, because they didn't wish to seem ignorant of "the correct thing." If they had known, I don't think they would have been so anxious to go to Mrs. Macaw's party.

As it was, however, there was a tremendous excitement. Nothing was talked of anywhere but this precious party—what to wear, what was going to be done, who was asked, who was not asked, why they were not asked, and a thousand other important questions.

Little Miss Parrakeet was at her wits' end. Orders for dresses simply poured in upon her; she had to engage four new assistants (the Wood-peckers) because she had so much to do. As for the Tailor-bird—why, the Peacock's new tail-coat alone would have taken him all his time, let alone Mr. Thrush's spotted waistcoat and Captain Cockatoo's new crest. So you may imagine how busy he was.

Now, I must tell you that little Mary Linnet hadn't been invited at all. She didn't mind in the least, herself, but Papa and Mamma Linnet were most indignant. Mrs. Macaw said it was because she was so young; but,

of course, the real reason was that she sang so well that Mrs. Macaw was afraid that she might put Polly in the shade ; but Mrs. Linnet didn't know that—all she knew was that her daughter was passed over. Anyway, she was not asked, and Mr. and Mrs. Linnet were very much hurt.

But a week before the day of the party, Ms. Macaw received a polite little note from Mrs. Linnet saying that her dear friend, Madame Nightingale, had come to stop with her for a few days, and might she, as a great favor, bring her to the party ? Madame sang a little herself, and would be pleased to assist if Mrs. Macaw wished.

Mrs. Macaw sent back a reply that she would be charmed to see Madame Nightingale, and would be much obliged if she would bring her music with her. Evening dress was, of course, necessary.

Mrs. Linnet was delighted that she was to have the honor of introducing so beautiful a singer as Madame Nightingale to the public ; it would make up in a way, for the neglect of Mary, she thought.

She made Madam order a beautiful evening dress at once from Miss Parakeet, and urged her to begin to practise some of her very best songs. She went straight way to Miss Parrakeet's shop and gave orders for a most gorgeous evening dress ; it was to be red and yellow and blue, with green trimming and pink ruffles ; and then in the evening she began to practice all her most beautiful songs, with trills, and shakes, and runs, and all sorts of lovely notes in them.

The evening before the party old Mrs. Macaw was coming home rather late—she had been to see the Flamingoes to ask them to do a step-dance, when passing by the Linnet's house, she saw a small crowd of Sparrows standing outside, and she stopped to see what was the matter.

As she came up, she heard a voice from within the house singing the most wonderful song she had ever heard ; the window was open, and she could see the singer : it was Madame Nightingale—practising. Even old Mrs. Macaw was enchanted ; it was certainly by far the most beautiful singing she had ever heard ; and, though, she didn't know much about music, she saw at once that if this stranger sang at her party, Polly's chance of making an impression would be gone.

But she had asked Madame to come and sing, and she couldn't very well say that she was not to come now. It was really very awkward. What was she to do ?

She stood thinking for a moment or two, then she struck her claws together and said, "I have it !" and off she went at once to little Miss Parrakeet.

* * * * * * *

Next day was the day of the party, and Mrs. Linnet was in high feather. Madame was in splendid voice, and everything was going to be most successful. There was only one little drawback—Miss Parrakeet hadn't sent home the dress ; but no doubt it would come all right.

One o'clock came—two o'clock, and three o'clock, and still no dress ! Messengers had been sent flying to Miss Parrakeet all day, but had returned always with the answer that "the dress wasn't quite ready," or "it wouldn't be very long," or "there were a few more stitches to put in."

At half-past three Mrs. Linnet was in despair. She went herself to Miss Parrakeet, and what do you think she found ? Why, that Miss Parrakeet was sitting calmly at work on Robin Redbreast's best Sunday waist-coat which was wanted for the week after next, and that she hadn't even touched Madame Nightingale's dress !

And then it all came out. It seemed that Mrs. Macaw had called on her late the evening before and threatened never to deal with her again if she put a stitch into the dress for Madame Nightingale, and had made her promise to send all those messages, so that there should be no chance of Madame's getting the dress made anywhere else. Poor little Miss Parrakeet was quite helpless. Mrs. Macaw was her best customer, besides being her second cousin twice removed, and she dared not disobey her. "Besides, you know, dear Mrs. Linnet," she said, "it really doesn't matter, does it ? There will be plenty of music without Madame Nightingale, for it says on the cards that Polly is going to sing."

"What ?" said Mrs. Linnet. "Nonsense ! You must be mistaken ! Why, Polly can't sing a bit !"

"But it says so on the cards, Mrs. Linnet, it does indeed ! You look when you get home. It says P. W. S.—Polly Will Sing !"

"Oh-h-h !" said Mrs. Linnet, and away she flew. Her mind was made up. She had thought of a way of punishing Mrs. Macaw.

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At "The Perch" all was ready. Mrs. Macaw, gorgeous in red and blue and green, and Polly simpering, all in white, Captain Cockatoo with his fine, new crest, and all the other members of the family were assembled.

But the funny thing was, there were no guests. It was past four o'clock and nobody had arrived.

"It's quite the correct thing to be late, I believe," said the captain.

"It's very silly, I think," said Mrs. Macaw.

"Perhaps they've missed their way," said Polly.

But they all felt rather uneasy.

Now the reason was that Mrs. Linnet had told Tom Tit to stand at the gate and to whisper in the ear of each guest as he or she came, "P. W. S.—Polly Will Sing!" Tom was delighted and faithfully carried out his instructions.

The effect was magical. Every bird, tall or small, musical or unmusical, stopped short, instantly turned tail and fled. Some said they had left their pocket-handkerchiefs behind, some said they felt a cold coming on, some said nothing at all; but one and all fled and didn't come near Mrs. Macaw's house, for they all knew that Polly's singing was too dreadful for words.

The poor Parrots sat alone and solitary for hours. Suddenly they heard the sound of tremendous cheering, and, looking out, saw all their expected guests gathered outside Mrs. Linnet's house, cheering frantically, and Madame Nightingale bowing from the window.

Then they saw it all; and when young Tom Tit shouted as he flew by, "P. W. S.—Polly Will Sing!" they saw how they had been tricked.

The Macaws and the Linnets aren't friends now. And Polly Macaw has not yet come out as a singer.

But Madame Nightingale's dress has never come home; and as no self-respecting bird ever sings in any but a party dress, she has to sing at night, when people can't see her!

WHY THE EEL IS SLIPPERY.

He was a bad lot. Of all the fishes in the sea, I really think the Eel was the worst. There was nothing he wouldn't do; he would play truant on the slightest pretext, and as for stealing—well, you had to take precious good care of your property if Master Ebenezer Eel was anywhere about.

It was Mr. Lobster's school that he used to go to. Every fish who wished to be really well educated went to Mr. Lobster's school (at least, that was what Mr. Lobster said). You could learn several kinds of ornamental swimming, and there were special afternoon classes for practicing net-cutting and bait-catching.

Mr. Lobster was a good teacher, on the whole, but rather severe. But all his severity didn't seem to have the slightest effect on Ebenezer Eel. Whenever he got into a scrape, he always wriggled out of it in some way, either by saying that it was some other fish, or by denying all knowlege of it.

Well, of course, he got himself very much disliked, but he didn't mind a bit, and went on just the same, telling tales and teasing until he got almost unbearable.

But when he one day told tales of Master Mackerel, and got that young gentleman kept in on a half-holiday, he went a little too far; for Master Mackerel caught him next day and gave him such a whipping that Ebenezer couldn't wriggle for a week. Of course, Master Mackerel got into trouble but he said he didn't mind, and he'd do it again if Ebenezer didn't mind what he was about. So Ebenezer Eel left Master Mackerel alone, and was much quieter for a bit. And everyone was very glad.

But though he was quieter, Ebenezer had not forgotten. He had determined to be revenged on Master Mackerel, and was only biding his time until he could see an opportunity of carrying out some scheme which should hurt Master Mackerel without hurting Ebenezer Eel.

At first this seemed a somewhat difficult matter, as Master Mackerel was very sharp (and had very sharp teeth, too), and it was about as difficult to catch him napping as it is to catch a Weasel asleep. But Ebenezer was a bit sharper altogether, and he thought and thought, and said nothing about it to anybody, and everyone thought he was getting very much better in his behaviour, and said what a good thing it was that Master Mackerel had given him a lesson—it seemed to have done him so much good.

"Just what he wanted, my dear," remarked old Mrs. Sole to her cousin, Miss Lemon Sole. "I always said it would be the making of him—my little dears are quite at ease now-a-days!"

"Yes," said Miss Lemon; "and they say that Master Mackerel did it very thoroughly. What a fine young chap he is, to be sure. Such a colour as he has, upon my word! I never saw anything like it!" And the two ladies fell to praising Master Mackerel to the skies, for he was a general favourite, and his recent punishment of Ebenezer had made him more popular than ever.

Ebenezer happened to be passing at the time, but except for a very slight wriggle at the very tip of his tail when they referred to the beating he had received, you would not have thought that the conversation interested him in the least.

But he could afford to take things calmly, for by this time he had made up his mind what to do.

Of course, you know that all Mackerels are passionately fond of red. Red seems to have an irresistible attraction for them, and they can no more pass by anything red than a Shrimp can refrain from playing leag-frog every time it comes across a pillar-box. And, of course, Master Mackerel was just like all the rest of his race in this respect, only perhaps he was a little more so.

Now, Ebenezer knew this very well, and proceeded to take advantage of it. He collected a quantity of bright red coral, which he piled up in a heap, and then he gathered a lot of bright red seaweed, and stuck it into the heap all round, so that it streamed away in the water like a number of flags, and altogether he made a very attractive trap—for a *mackerel*; it wouldn't have attracted you or me in the very least. But attached to the coral were lots of villainous little hooks, and fastened up at the top of the heap was a large net, which could be easily let down when once Master Mackerel had come within reach.

Everything was ready, then, for Ebenezer Eel's revenge, and one fine morning he proceeded to carry it out.

He was feeling particularly wild against Master Mackerel, for the day before when he had been engaged in playfully pinching the tail of poor little Polly Dab—the youngest and smallest of the Dab family—Master Mackerel had come up and stopped him, and threatened to give him another hiding if ever he caught him bullying her again.

Now, Ebenezer was determined to run no risks (for, like all bullies, he was a great coward), and he knew that if by any chance any part of his scheme failed, and Master Mackerel got hold of him, he was not likely to let him go in a hurry. So, before starting out that morning, what do you think he did? He actually soaped himself all over, from the end of his

nose to the tip of his tail, so that if anyone *did* try to get hold of him, he would be able to slip out of their hands.

Presently, up swam Master Mackerel at a great rate; he turned the corner and saw the bright red heap with the streamers of seaweed.

One of the little hooks caught Master Mackerel's nose; the meshes of the net clung all around him. He was a helpless prisoner!

Then he heard a mocking laugh from behind the heap of coral—then the head of Ebenezer Eel appeared.

Master Mackerel saw it all!

How furious he was! With a great effort he wrenched himself free from the hook, but he couldn't escape from the net. He wriggled and writhed, but only got himself more and more entangled.

At last, panting and out of breath, he lay quite still, with Ebenezer's parting laugh ringing in his ears. "Ha, ha! Master Mackerel. Perhaps you'll think another time before you meddle with Ebenezer Eel! Ha, ha! Hope you'll enjoy yourself! Nice red color, that heap, isn't it?"

Poor Master Mackerel lay quite still for a long time in despair.

Suddenly, he heard a soft whisper saying, "Cheer up, Master Mackerel! I'll soon get you out!" Then there was the sound of sharp teeth gnawing at the net.

As soon as he could, he turned to see who his preserver was. What was his astonishment to see little Polly Dab working away at the meshes of the net with all her might! The dear little creature had heard Ebenezer's words, and had come to the rescue.

It took a long time, but the task was at length accomplished, and Master Mackerel was free, and all owing to Polly Dab!

And Ebenezer Eel—what of him? Well, he swam home in triumph, congratulating himself that he had done for Master Mackerel at last, and, after a good supper, made ready for bed. He was to have a hot bath first, so as to get off all the soap. So he began; but though he scrubbed and scrubbed and scrubbed until he could scrub no longer, *the soap wouldn't come off!*

And he hasn't got it off yet. He's very much annoyed about it, because, of course, he can't go into Society like that (not that any respectable fish would want him if he could), but, above all, he can't sleep at nights, he's so slippery. For when he gets into bed, first he slips out on one side, and then he slips out on the other, and he never gets to sleep at all. But he says he doesn't care, and I'm afraid he doesn't very much, for he is as I said at the beginning, a bad lot.



WHY THE DUCK LIKES RAIN.

A very serious thing had happened. Mr. Drake had run away, leaving poor Mrs. Duck with a family of seven small ducklings to support, and nothing to support them on ! How he could have had the heart to do such a thing no one could understand, for Mrs. Duck had always been a most admirable wife to him, though she certainly was not beautiful.

"Now, if only you had a tail like mine, Mrs. Duck," said Sir Peacock, "you might go on the stage ; but, of course, with that tail of yours, it's not to be thought of."

"Couldn't you sell your feathers, dear ?" said Mrs. Dorking. "I know plenty of birds who would be only too glad to have one or two for their nests."

"Huh !" grunted old Major Turkey-cock. "And pray what would the poor thing do without feathers ? Now, if you'll learn to gobble, my dear Madam, I'll take you into partnership in keeping out strangers from the farm-yard."

But Mrs. Duck was afraid she couldn't learn to gobble, she could only



"WHY THE DUCKS LIKE RAIN"



"YOU ARE MEAN, YOUNG JUMBO!"

quack. So they didn't seem to be much further toward settling the difficulty.

The neighbors began to depart ; they were very, very sorry for little Mrs. Duck, but, of course, they had their own work to look after. As Mrs. Goose was leaving, she said :

"Good-bye, my dear ! If I can help you in any way, let me know. I must be off now, for I believe it's going to rain, and if I get caught in a shower, you know, my gown will be ruined!"

Mrs. Duck watched them all go, one by one, and when she was at last left alone, she sat down to think. Something must be done, that was clear —she was a brave little bird, and was not going to sit quietly by and see her seven small Ducklings grow up neglected.

Mrs. Goose's last remark set her thinking. All the farm-yard folk were, she knew, of the same opinion as Mrs. Goose in regard to rain—they feared and hated it—it always spoiled their things, and they never made the slightest attempt at washing them when once they had been out in the rain—they just threw aside the wet and dirty things and got new ones. Now, that was never Mrs. Duck's way. She always took a pride in washing her things well and making the same dresses last for ever so long.

Why should not she offer to do the washing for all the farm-yard ?

A few days afterwards the inhabitants of the farm-yard were startled by seeing a large placard hung outside Mrs. Duck's door. They all gathered round to see what it was all about, and this is what Mr. Pig (who was the most learned in the farm-yard) read out :—

MRS. AYLESBURY DUCK

Begs to inform the Inhabitants of the Farm-yard that she
is prepared to

TAKE IN WASHING

on reasonable terms.

Orders Executed Promptly. Only the Best Mud used.

Of course, this caused immense excitement. When Mr. Pig had finished, everybody began to quack and cackle at once, so that no one could understand what was said. At last the Barndoar Cock crowed loudly for silence, and Sir Peacock said scornfully, when quiet had been restored :

"Really, I didn't think Mrs. Duck would go quite so low as that ! A

washerwoman! It's absurd!" And he spread out his tail in a most haughty way.

"I shall give her all my things to wash," said Mrs. Goose.

"And so shall I," said Major Turkey-cock.

"She shall wash my collars," grunted Mr. Pig, who was really a very kind-hearted old chap, though he was rather too fond of his meals.

So little Mrs. Duck was fairly started. And she set to work with a will! Whenever there was a shower of rain, out she would come with her seven little Ducklings and set about gathering a store of the best mud. For, you know, in the farm-yard they use mud instead of soap. It sounds queer, doesn't it? But then you must remember that it had to be the very best! The inferior kinds of mud only make the things dirtier instead of making them clean, and Mrs. Duck was very particular to use only the very best.

The seven little Ducklings soon got very good at finding out the best mud, and were a great help to their mother in this way.

And you can't think what an improvement it all made in the look of things in the farmyard. Everyone went about looking fresh and neat—Mrs. Duck among the freshest and neatest of them all; and even Sir Peacock, after he had been caught in a heavy shower, sent his magnificent coat to Mrs. Duck, and she sent it home to him quite as good as new.

And little Mrs. Duck was so happy in her work. She grew quite stout, and the children were flourishing famously, and her cheerful "Quack, quack!" as she waddled out into the rain was a sound to make your heart glad.

Of course, she was most anxious that it should rain pretty often, because it meant a good supply of mud to her (the very best, you know—you can't get it unless it rains).

Mr. Drake came back one day, looking very draggle-tailed and ashamed of himself; he expected to find Mrs. Duck in the depths of despair, and he was most astonished to find her so flourishing and prosperous. People said Mrs. Duck was very silly to have anything more to do with him, but Mrs. Duck knew better: she keeps him in excellent order, and Mr. Drake quite understands his position. He sometimes helps with the ironing.

WHY THE ELEPHANT NEVER KEEPS STILL.

"Come along, Jumbo, old chap! We want you to make up an eleven. It's an awfully important match—Beasts against Birds, you know and such a fine afternoon, too!" Bruin stood at the door impatiently twisting his cap round and round and drumming on the wall with a cricket-stump.

Jumbo looked up for a moment from his book, and then said, "Oh! I can't possibly leave this story, Bruin; it's no use asking me. It's tremendously exciting! It's all about—"

But Bruin wouldn't stop to hear what it was about. He burst out angrily, "Well, I do call it a shame! You are mean, young Jumbo! I shan't ask you to play for our eleven any more, and I'm sure no one will miss you, for you can't bowl a bit now—you won't practise." And so saying the indignant little Bear slammed the door, and went off in disgust to find some one to take Jumbo's place.

Jumbo only sighed, and then buried himself once more in his beloved book, and was soon lost to everything outside, so deeply was he interested in the fortunes of his hero and heroine.

Of course, the Beasts lost the match—although Bruin and the Kangaroo played splendidly—yet they had no batsman so good as Jumbo, and they felt his loss terribly when they went in.

It was very aggravating, and all the Beasts were quite vexed about it; they didn't know what had come over Jumbo—he used to be such a very good player, and now he was always reading—reading—nothing would tempt him away from his book.

This afternoon he sat quite still, taking no notice of anybody or anything until he had finished the story; then he closed the book with a long sigh of satisfaction, and began to stretch himself.

"Dear me!" he said. "It must be getting quite late! I feel quite stiff—O-oh!" And he pulled himself up short, for a sharp pain ran through his shoulder.

Now, you must know that before he took to reading all day, and every day the Elephant was one of the most active of all the animals—he was livelier even than the Kangaroo, and that's saying a good deal—he was very much thinner than he is now, and was always in splendid condition. He used to walk very fast always, he was a splendid bat and as for rowing—well, it was a treat to see him on the river.

At last, however, he was roused up. The date for the Animal Cham-

pionship Meeting came round, and Jumbo, who held several of the Cups, was expected to go for two or three events. He didn't take the trouble to go into training, however ; he felt sure of being able to win easily when the time came.

He had determined to defend his title in only one event, though he thought he should win that easily, and it would show them that he could have won the other things if he had liked. This event was the Pole Jump ; Jumbo was really very fond of this form of sport, and, in his best days, he was certainly very good at it. It isn't at all an easy thing to do, you know, to clear a high bar and then let go your pole so that it shall fall gently without touching the bar, and also to alight safe and sound yourself. But when Jumbo was in good form, he used to do it beautifully.

On the day of the meeting there was a large and fashionable assembly. Even the Lion and the Lioness had condescended to appear—as their eldest son was going in for some of the races.

Most of the competitors arrived very early, and very well some of them looked, too, in their jerseys with their numbers pinned on in front, and the silk facings of various colors. Jumbo did not appear, however, until just as the bell was ringing for the first race, and then he came shuffling along, putting a book into his overcoat pocket.

There is no need for me to describe in detail the events. The Kangaroo won the Long Jump, the Lion-cub won nearly everything he went in for ; all that might perhaps be very interesting to you, or it might not—anyway, it has nothing to do with my story. It is the Pole Jump that I have to deal with.

There were three competitors for this. Jumbo, Hippo, the Hippopotamus, and Samuel, the Seal.

When they all took their places everyone noticed at once how much stouter Jumbo had become. Samuel, the Seal, now, was looking in beautiful condition, and Hippo was nearly as good.

Samuel had the first trial. He stepped gracefully back several yards, with his pole poised delicately in his arms, then took a little run, soared into the air and cleared the bar with perfect ease, and came down to the ground amid thunders of applause.

Hippo followed, and though his performance was not as graceful as Samuel's, yet he managed ro get over the bar pretty safely.

Then came Jumbo's turn. As he took up his pole, all his old enthusiasm and delight in the sport seemed to come back to him. He managed the first leap with all his old skill.

Then, of course, they began to put up the bar inch by inch, and as they went on, Jumbo began to feel a little out of breath.

He kept on, however, though he glanced anxiously at Hippo and Samuel who didn't seem to turn a hair.

Jumbo began to fear his task might not be so easy, after all.

Presently he failed at one jump, and only cleared it at the second attempt. Then Hippo failed twice and had to retire; only Samuel, the Seal, and Jumbo were now left in.

At last Jumbo made a desperate jump. He ran forward and sprang into the air; he was just clearing the bar when—ah! that sharp pain in his shoulder again—he came down heavily on top of the bar and fell full length on the ground, bringing down bar and all with him.

He was quite unable to get up without help, but Dr. Rhinoceros was on the spot at once, of course, and soon declared that beyond a few bruises there was little damage done.

"I'll tell you what it is, young fellow!" said the Dr. "You're not taking enough exercise! It's perfectly ridiculous for you to go on as you do. Of course your joints are stiff—they'll get stiffer if you go on as you are doing. Take my advice and keep on the move. And don't read so much. Then you'll soon win Pole Jumps again!"

And Jumbo took the kindly old Doctor's advice and from that day to this he is always on the move.

He won back the cup for Pole Jumping the next year, and is so anxious to keep possession of it and so frightened at getting stiff in his joints again that he seems quite unable to keep still even for a single moment—he must be taking some sort of exercise all the time.

WHY THE BLUE-BOTTLE IS BLUE.

"You'd better put on your overcoat, Buzzy, my dear!" called out old Mrs. Fly.

"Oh, Ma! It's going to be fine, and it'll be such a bore to drag about an overcoat all day!" replied her son.

"Very well; just as you please, my dear! But I don't think it's quite wise of you, Buzzy. It's quite likely to rain before you get back." And gentle Mrs. Fly went on with her sewing, leaving Buzzy to go his own way.

Master Buzzy was only too pleased to get off so easily—he called out gaily, "Oh, that'll be all right, Ma! So long!" then slammed the door and was off.

He was dressed in the gayest possible manner; a pair of striped flannel trousers, a very, very pink shirt, a yellow and black blazer, and a large straw hat with a blue ribbon, and round his waist he wore a broad red sash.

For Master Buzzy was going on the river. And this was his idea of the correct kind of river costume.

It was to be quite a large party. First of all there was Bumble Bee, Esq. (who had got a holiday for the occasion), then there was Miss Wasp, and young Grasshopper, old Mr. Longlegs (commonly known as Daddy), little Miss Cricket, S. Slug, and Miss Rose Beetle.

Buzzy was most anxious to look his very best, because he wanted to make a very good impression—particularly on Miss Rose Beetle.

He had brought his share of the feast that they were to have—everyone contributed something, and Buzzy's portion consisted of two bottles of the best dew, together with a packet of grass sandwiches, neatly done up in paper by Mrs. Fly.

He hurried along on his way to the meeting-place, for he was most anxious not to be late, and as he went he buzzed, buzzed cheerfully to himself, for he felt in such glorious spirits.

When he got to the landing stage he found he was almost the first arrival, only S. Slug being there before him (it appeared that he had started over-night in order not to be late, for, you know, he does go so *very* slowly). Buzzy greeted him with an off-hand nod, and S. Slug answered him very gruffly. The truth is that these two were not the very best of friends—both of them had, in fact, cast an eye upon Miss Rose Beetle, and each suspected the other of endeavoring to win that young person's affections.

However, they couldn't begin to quarrel so early in the day, and presently up came Bumble Bee, Esq., loaded with honey (his share of the feast), and bumbling about in a very fussy way. The day was hot, but B. B. had got on his fur overcoat, and as he went rushing about, putting down his hat and taking it up again, taking off his spectacles, losing them, hunting about all over the place, making everyone get up, and then finding them again on his own forehead—he got exceedingly warm, and no wonder!

He was very much astonished, however, to find that Buzzy had not brought an overcoat, and began to lecture him at once: "Dear me, dear me!" he said, wiping the perspiration off his wings, and combing his beard with his hind leg, "Young people weren't so foolish in my young days! I should never have dreamed of coming out on a day like this without my——"

But he might just as well have been talking to a chrysalis, for Buzzy had caught sight of Miss Rose Beetle's green parasol as she came up in a carriage with Daddy Longlegs, young Grasshopper and Miss Cricket, and he was half-way up the river-bank before old Bumble was nearly half-way through his speech.

Well, they got off at last, after a great deal of fuss and bother and delay of one kind and another, and Buzzy was as happy as happy could be, for he was in the same boat with Miss Rose, while S. Slug was in the other one along with Miss Cricket and Miss Wasp. In Buzzy's boat there were Daddy Longlegs (steering), young Grasshopper and Buzzy (rowing), and Miss Rose Beetle (looking beautiful). Bumble Bee, Esq., and S. Slug rowed in the other boat, of course, and you may guess that they didn't get along very quickly, in spite of the sarcastic remarks of Miss Wasp. It was all little Miss Cricket could do to keep the peace, for Bumble Bee, Esq., was very hot-tempered, and he didn't like to be called "Slow-coach" and "Stick-in-the-mud."

In the other boat, however, things went very smoothly—Daddy Longlegs was so taken up with steering that he paid no attention to anybody, and Grasshopper and Buzzy being really good oarsmen, they speedily left their companion boat far behind, and landed on the island where they were to have lunch, long before them. Daddy Longlegs promptly went to sleep in the bottom of the boat—so did young Grasshopper—and Buzzy proposed that Miss Rose should take a stroll with him about the island until the others came.

Miss Beetle blushed and consented. How Buzzy enjoyed that walk! How witty he was! What clever things he said! And how dear Miss

Rose laughed! How beautiful she looked! He could have wished that that walk might last forever, but it didn't. They were just beginning to get very tender and sentimental when they heard the slow drawl of S. Slug and the high, sharp voice of Miss Wasp, across the water.

They hastened back and found them just arriving. Bumble Bee was in a dreadful temper, so was Miss Wasp, poor little Miss Cricket was nearly in tears, and S. Slug was sneeringly sarcastic.

Somehow, lunch was not a great success; whether it was because Buzzy found that he had left his bottles of dew behind on the landing-stage; or that the pollen-pie provided by Miss Wasp was discovered to be just a little high; or because S. Slug unfortunately sat on the basket of Ants' eggs, I don't know, but things didn't seem to go quite smoothly altogether, and when young Grasshopper said he felt a spot of rain, it seemed to put a finishing touch to the picnic.

There was no doubt about it; there *was* a spot of rain—indeed, there were several spots.

It very soon began to rain in earnest, a regular downpour, and in less time than it takes to catch a Snail, Buzzy Fly was soaked to the skin! How he longed for his overcoat then!

There was such a commotion! They all bundled back into the boats—the ladies wrapping themselves up in their mackintoshes; old Bumble Bee, Esq., buttoned himself up in his fur overcoat (quite cheerful now), Daddy Longlegs got under the seat, and S. Slug, young Grasshopper, and Buzzy were left to row. S. Slug and young Grasshopper both had waterproof capes—Buzzy was the only one of the party who had come unprovided!

What a different journey it was from the one they had taken such a little while before!

Poor Buzzy, seated behind B. B., Esq., could see nothing of Miss Rose Beetle, and had to listen all the time to Bumble's cheerful remarks about his young days—how, perhaps, young people who thought themselves so clever might learn a thing or two from their elders, and so on, and so on, until Buzzy could scarcely bear it any longer.

He got wetter and wetter, and colder and colder—he couldn't feel his wings—his beautiful blazer began to stream with yellow, his trousers clung to his knees, and altogether he was a very miserable fly.

And it was a most curious thing, the journey seemed to be about six times as long as it had been in the morning, and it was so uninteresting, too; the rain was coming down so heavily that you could scarcely see the

banks of the river on either side, and it was only Miss Wasp's clever steering that saved them from an accident on several occasions.

S. Slug and Young Grasshopper were rowing together, and poor Buzzy was left to row in one boat by himself, so, of course, he soon got left behind. And this time Miss Rose Beetle was not in the same boat as himself: she was steering for S. Slug, while poor Buzzy had to sit opposite Miss Wasp, and what with her nasty remarks and old Bumble's long lectures, you may guess that Buzzy was having a real treat.

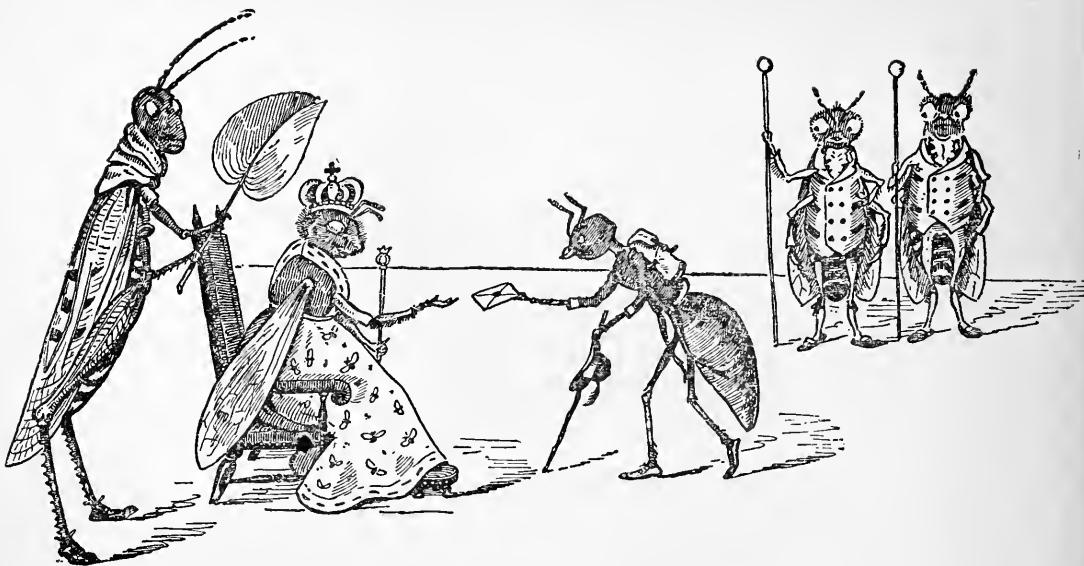
And the worst of it was that he could see that wretched Slug rowing away as comfortably as possible in his famous waterproof cape, and seeming quite to enjoy himself.

At last the landing-stage was reached. The unfortunate picnickers hastily separated (Buzzy without a word from Miss Rose Beetle—who was hurried away by old Bumble Bee, Esq.), and each one made his way home through the rain.

Buzzy was indeed a miserable object when he reached home. Mrs. Fly threw up her hands in astonishment and dismay at the sight of him.

"My dear Buzzy! What have you been doing? Why—oh, why didn't you take an overcoat? But there, my child, come in and get your wet things off. I do declare you're positively blue with cold!"

And so he was. And, what is more, so he remained! Mrs. Fly did all she could—put him in a hot bath, wrapped him in warm blankets, gave him ginger and water and all sorts of funny things. She called in Dr. Stag-beetle, who dosed him and physicked him for days and days; he ordered him plenty of the very best dew (to be taken hot with lemon-juice and sugar); he told him to have Ants' eggs every day for breakfast; he said he must wear flannel over his wings, and take plenty of window-pane exercise (which, as every Fly knows, is the most exhausting kind of exercise there is); but it was no good—Buzzy was blue, and blue he remained, and all because he didn't take an overcoat.



WHY THE ANT GOES THE LONGEST WAY 'ROUND.

Have you ever watched an Ant going on a journey? He never thinks of going straight from one place to another, even if the distance is very short. He is always in a tremendous hurry. He starts off at a great pace, but when he has gone a little way, he stops and seems to say to himself, "Hullo! This doesn't seem right! I think I ought to have taken the turning to the left!" And then he goes back again, and starts once more; then he thinks that perhaps, after all, he ought to have turned to the right, so he begins again. Then he gets quite muddled, and loses his head altogether, and the consequence is that he takes a tremendous time over his journey, and very frequently the Snail will do it quicker than he will, for all she goes so slowly.

* * * * * * *

And it is really all the fault of the Lady-birds.

Once upon a time, the Ant held an important position, Messenger-in-Chief, to the Queen Bee, and always did his work very well until he quarrelled with the Lady-birds.

The Lady-birds thought they ought to be the Queen's Messengers, and they disliked the Ant very much, and the Ant certainly said some very

unpleasant things about them, and used always to be singing the little rhyme about

“Lady-bird, Lady-bird, fly away home,
Your house is on fire, your children all gone.”

Well, the Lady-birds determined to be revenged on the Ant. So they assembled in council. They were all there, some with two spots, some with seven, some with eleven, others with plain red dresses without any spots. The mother Lady-bird said:—

“We have met together to think of some means to punish the Ant for his insulting treatment of us. I call upon my daughter Anne to offer a few remarks.”

Now, Anna was the original one who hid under the frying-pan, and was a very old and very wise Lady-bird. She wore a beautiful gown with thirteen spots on it, and everyone listened very attentively to what she said.

“My plan is this,” she began, “let us find out when the Queen Bee is going to send an important message by the Ant, one which requires to be delivered quickly, and then let us make the most of our opportunity.

She explained all the details of her plan, and the Lady-birds all thought it would be splendid. Just then a Lady-Bird came in with the news that Queen Bee had ordered the Ant to take a message at once to the Stag-beetle, that one of the little Bees had eaten too much honey and was very sick, for he was physician to the Queen.

“Now,” said Anne, “this is our opportunity. Quick!” And all the Lady-birds gathered up their skirts and flew away.”

The Ant was feeling more than usually nervous that morning. He knew that much depended on his speed, and he knew also that Queen Bee would be very angry if the Stag-beetle did not come soon. So he buckled on his belt, strapped his knapsack on his back, put on his running shoes, and his fine messenger’s cap with the gold braid, and started.

The Stag-beetle lived in the middle of the Forest, so that the Ant had a pretty long journey before him, and he was not quite sure of the way.

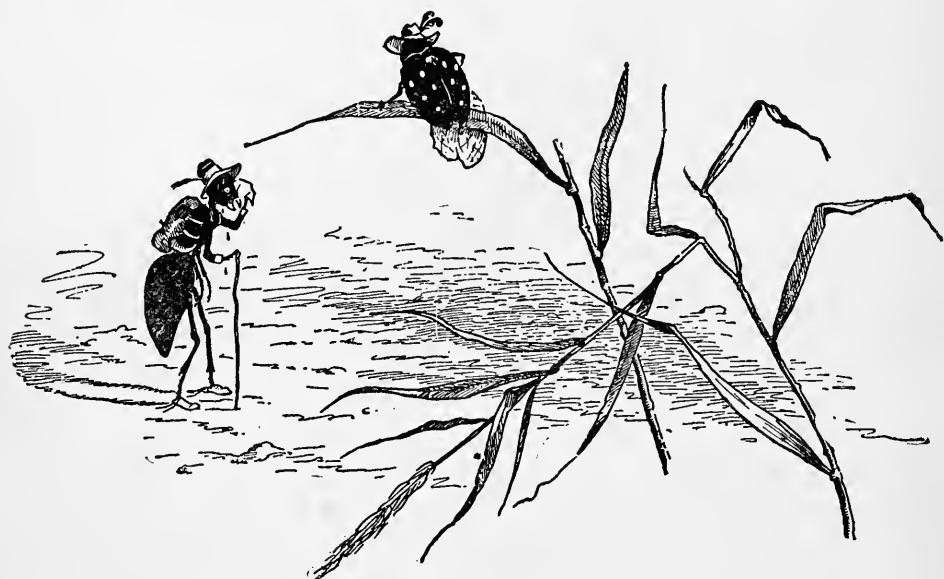
Soon after he had started he saw a Lady-bird sitting contentedly in the sun smoothing out her dress.

“Where are you going in such a hurry?” she said.

“Oh, don’t bother me,” replied the Ant rudely. “I can’t stop to speak to Lady-birds. I’m going to fetch the Stag-beetle.”

The Lady-bird didn't seem to mind his rudeness. She smiled to herself, and said, "Oh, yes. First to the right, second to the left, and straight on. A pleasant journey to you!"

The Ant hastened on as fast as he could, and had been walking for some little time when he heard a voice saying, "Why, I thought you were in a hurry? You don't seem to have gone very far!" He looked up, and there, on a blade of grass to the right of the road, sat a Lady-bird smoothing out her dress.



He stopped and mopped his forehead.

"Aren't you going, after all?" said the Lady-bird. "You'll have to be quick if you want to catch the Stag-beetle. First to the right and second to the left, and then straight on. A pleasant journey to you."

The poor Ant was quite bewildered. He supposed that somehow he had missed his way and come back to the same place. He didn't notice, foolish fellow, that this Lady-bird had only eleven spots on her dress, and not thirteen as before.

So he shouldered his knapsack and went on, turning first to the right and then to the left and of course going quite out of his way by doing so.

Presently he came to a Lady-bird again, seated on a blade of grass, smoothing out her dress.

She greeted him with the remark, "Oh! So you're not going after all!"

The poor Ant was terribly excited by this time, and so did not notice that there were only seven spots on the gown of this particular Lady-bird.

"It's getting late," he muttered to himself, and trudged on, having been directed as before to turn first to the right and then to the left if he wished to speedily reach the Doctor.

So it went. He kept coming up to a Lady-bird, always seated on a blade of grass, to the right of the road, and always calmly smoothing out the folds of her dress.

At last, when he stopped for about the seventeenth time and saw the same sight, he gave it up and sank down exhausted by the roadside.

He thought he heard a faint chuckle from the blade of grass, and when he looked up he perceived that this Lady-bird had no spots at all on her dress.

Then he realized how he had been tricked !

Poor little Ant! How angry he was! But it was no use now.

They all gathered round him and mocked and jeered, calling out, "First turn to the right, second to the left! Hadn't you better be hurrying, Mr. Ant? Don't talk to him, he's no time to speak to Lady-birds!"

The wretched Ant rushed away and hid himself, for he knew how angry Queen Bee would be.

And he was right, she was! The Ant lost his position, and Anne, the Lady-bird, was appointed in his place.

WHY THE LION IS THE KING OF BEASTS.

Things were in a most unsatisfactory condition, and all because the animals couldn't choose a King. They all agreed that they wanted a King, but they couldn't agree as to what kind of King they wanted. And here they were, met for the third time to discuss this important question, and they seemed to be no nearer settling it than they had been on the first day.

"What we want," remarked the Tiger, for about the twentieth time, "is a really good-looking person," and he looked at his own glossy skin with approval, "a King must be handsome!"

"Handsome is that handsome does," said the Sheep; "a King should be mild and gentle."

"Much good *he'd* be!" sneered the Fox. "You want someone who knows his way about."

"But not about other people's warrens," put in the Rabbit; the Fox pretended not to hear, and the Giraffe broke in:

"A King should have a long neck."

They all laughed.

"A King should have a beautiful voice," said the Donkey.

There was a roar of laughter. The Donkey didn't see the joke.

"Above all," said the Monkey, "we want a wise and intelligent King."

"Well, if you want intelligence," remarked the Elephant, "the question's soon settled. It has long been an established fact since the very earliest times——"

"Oh, yes," hastily put in the Bear (for when once the Elephant got started on ancient history there was no stopping him), "but we must have a good, strong chap to rule us; someone rather easy-going, don't you know, and good-natured, but the sort of chap who wouldn't stand any nonsense."

"That's me!" said the Pig. "That's me all over! I suppose we may consider the matter settled? I invite you all to a Coronation Banquet!"

But the others didn't seem to think that the Pig was quite the right person, and it seemed that the Bear hadn't been thinking of him at all.

"Don't you think——" began the Hare, but there was a shout of—

"Oh, be quiet! What's the good of *you* saying anything? You're no good!"

The Hare quietly waited until the noise had ceased; then she began again.

"Don't you think it would be a good plan to get someone to decide

for us? I don't believe we shall ever decide by ourselves. Why not ask the old Python to choose our King?"

The suggestion was hailed with relief, for everyone was getting tired of the discussion. The Monkey declared that he was just going to suggest the same thing, and the Ant-eater said he had it on the tip of his tongue.

So they all adjourned to the home of the old, old Python. He was so old that no one knew how old he was, and, of course, being so old, he was wonderfully wise.

When the state of affairs had been explained to him, he said he must think a little while before giving his answer, and he coiled himself up in a circle, and all the animals sat waiting for his decision. It was a trying time; they all tried to look as if they didn't care what happened, but none of them succeeded, except the Dormouse, who was fast asleep all the time.

At last the Python raised his head, and gave utterance to the following remarkable statement:—

"Whoever shall do the worthiest deed from now until ye meet me again in seven days' time, he shall be your King."

Then the Python composed himself to slumber once more, and the animals dispersed.

Of course, each one had his own idea, and proceeded to carry it out.

And you may be quite sure that all the animals were busy during that seven days, and there were some very funny deeds done by those who wished to become King.

But at last the seven days were over, and once more the animals assembled at the home of the old, old Python, and began to tell of the worthy deeds they had done during the past week.

"I," began the Bear, "I have got an enormous amount of honey from the Bees, and that without being stung."

"I," said the Monkey, "have composed a most beautiful poem, which I will now proceed to recite."

But the Python wouldn't listen to him.

"I have knocked down seventeen gates," said the Bull.

"I have caught eighteen mice," said the Cat.

"And I," said the Donkey, "have been singing all day long and making everyone's heart rejoice, like this—" and he began to hee-haw, and was turned out at once.

"I have eaten more than any other animal in the time," said the Pig.

"That's not a worthy deed," said the Tiger. "Now, I have fought twenty battles, and won them all." (He didn't say that he had fought them all with animals much smaller than himself, but, of course, the old Python knew.)

"I have been very good and kind to every one," said the Sheep.

"So have I," cried the Fox, at which there were loud cries of "Oh ! oh !" from the Rabbit family. "Oh, well," went on the Fox, "of course, Rabbits don't count, and I didn't hurt them more than I could help."

Then the Giraffe explained how he had made his neck longer than before ; and the Beaver told how he had built a most magnificent dam ; the Mole was able to mention his buildings underground, too ; the Squirrel brought an enormous collection of nuts which he had collected (and the Monkey, seeing that his chance was gone, promptly proceeded to eat a lot of them, much to the Squirrel's annoyance) ; and one after another the animals came up and told of some deed which they had done. And all the time the old, old Python said nothing.

When they had all finished (and it took a good long time, I can tell you), he slowly uncoiled himself and raised up his head and began :

"Yet has the worthiest deed not been told. Let the Guinea-pig tell his tale !"

So the Guinea-pig, in simple language, told his story, and the Lion, who had been very silent all this while, began to blush violently when he found that he was being made a hero.

Now, the Guinea-pig is a very good speaker, and as he proceeded, the animals grew more and more interested, until you could have heard a tail wag towards the end, and when at last the Guinea-pig came to the finish :—

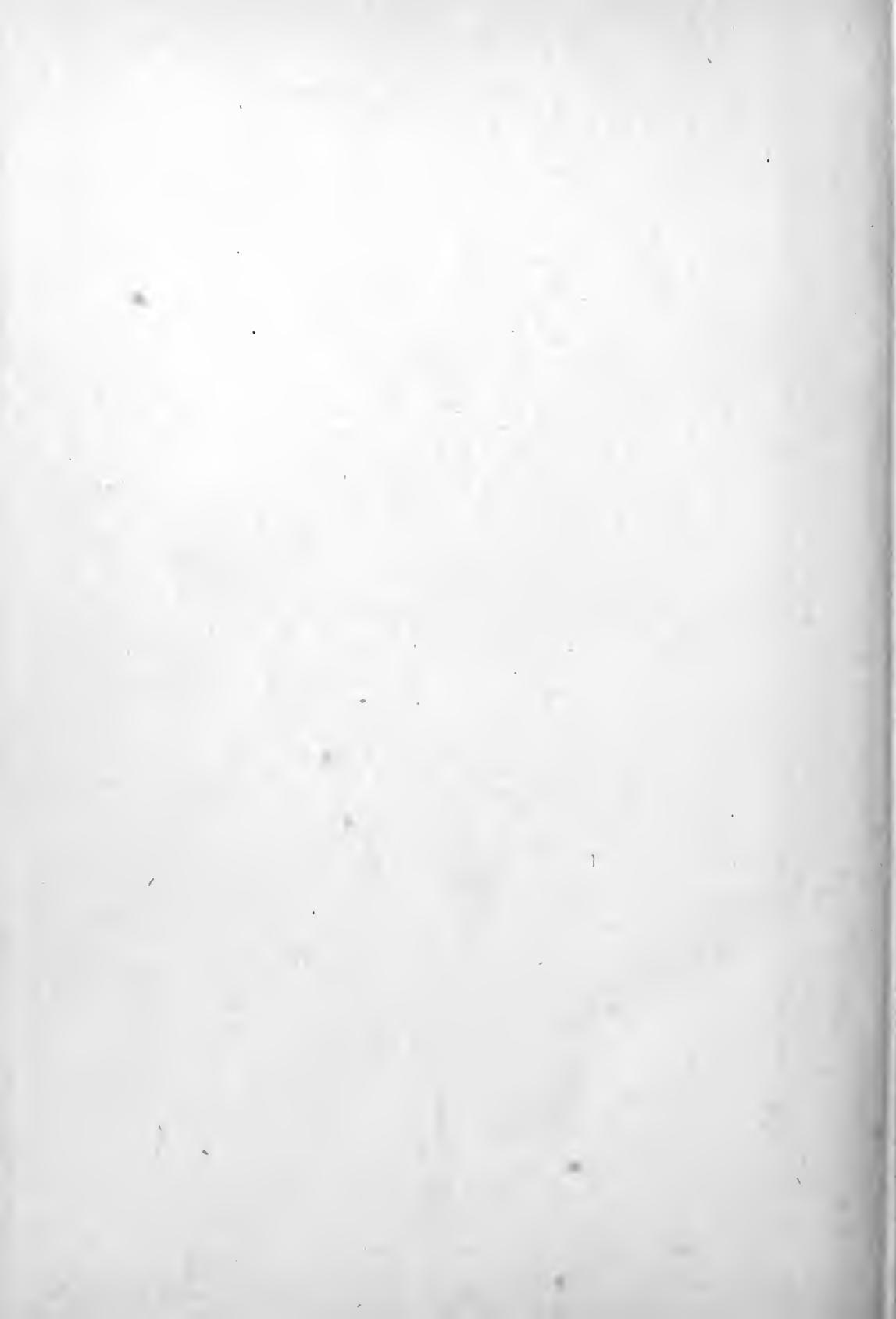
"It was the Lion!"

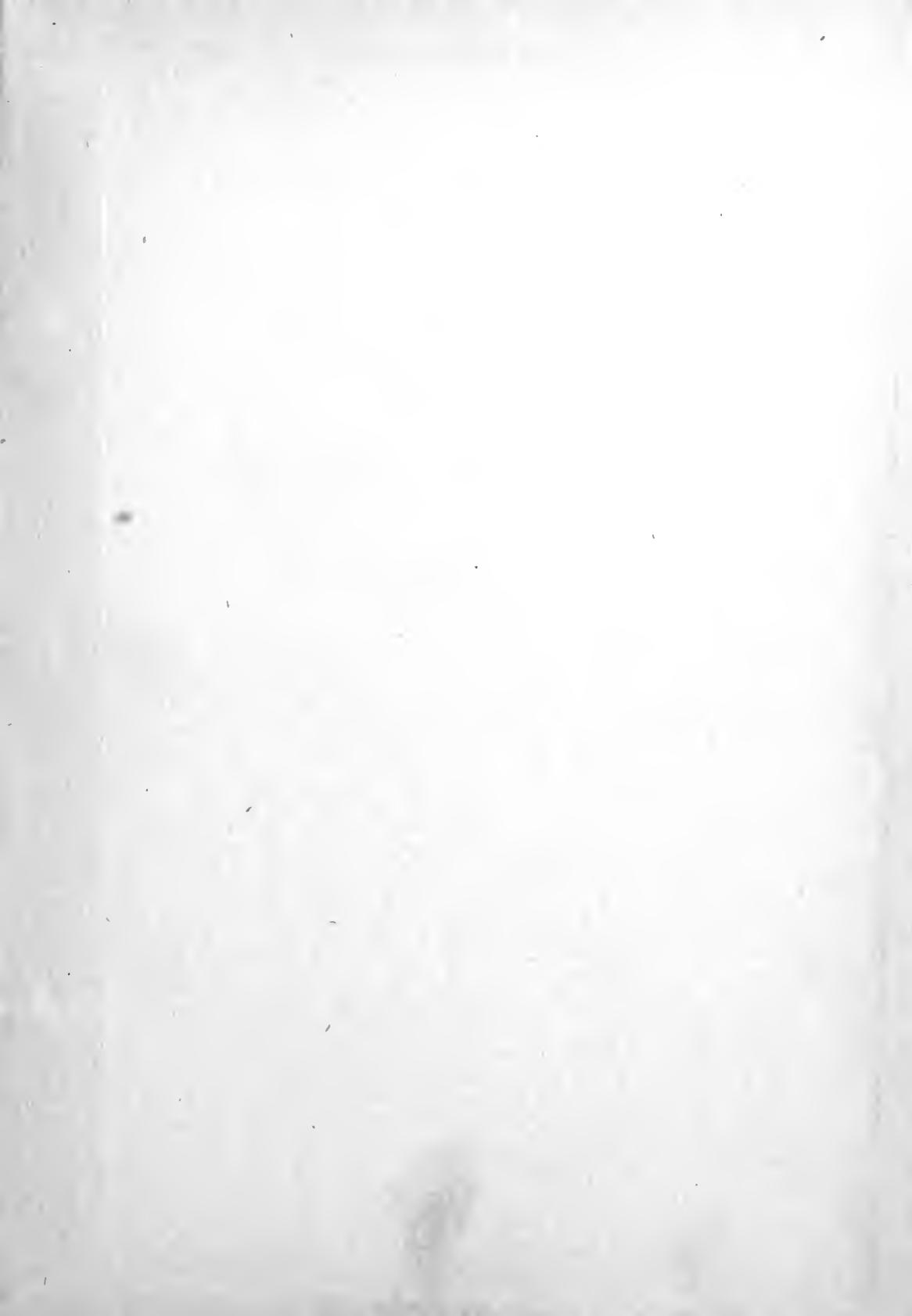
they all began to shout and cheer tremendously, and there was really no need for the Python to say, "This was the worthiest deed. Let the Lion be your King !

Then they cheered again and raised the Lion up on their shoulders and carried him home in triumph ; and ever since that day he has been King, and all the animals have faithfully obeyed him.

As for the deed—well, you can ask the Guinea-pig to tell you. It's his tale, and, as it's the only one he's got, I don't want to annoy him by telling it myself.







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